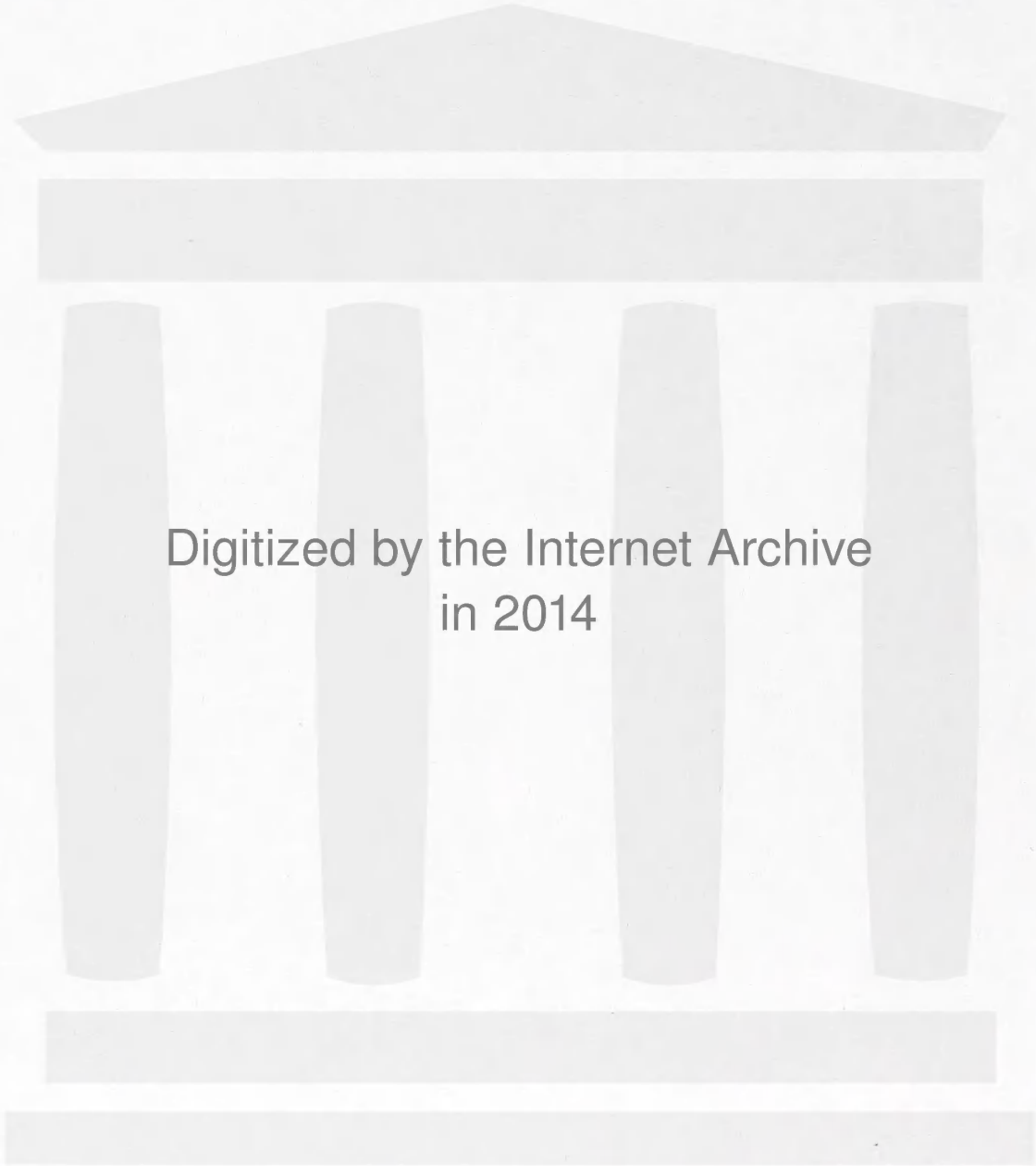


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HOUSE BEAUTIFUL



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Henredon

Volume 125, Number 7 July 1983



On the cover: This Tudor-style kitchen housed in a former living room soars to new heights. Designed by Beverly Ellsley for a family who wanted plenty of space for cooking and living, it represents the best of today's kitchens—a honing of 40 years of innovative technology and design to create functional *and* beautiful places in which to work, entertain and relax *(see pages 59 to 75)*. Photo by James Levin.

HOUSE BEAUTIFUL

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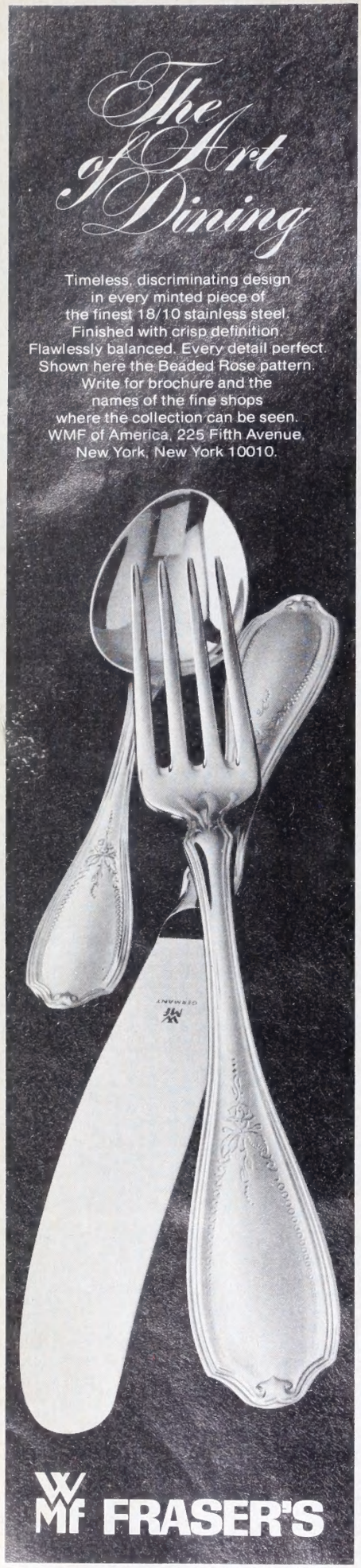
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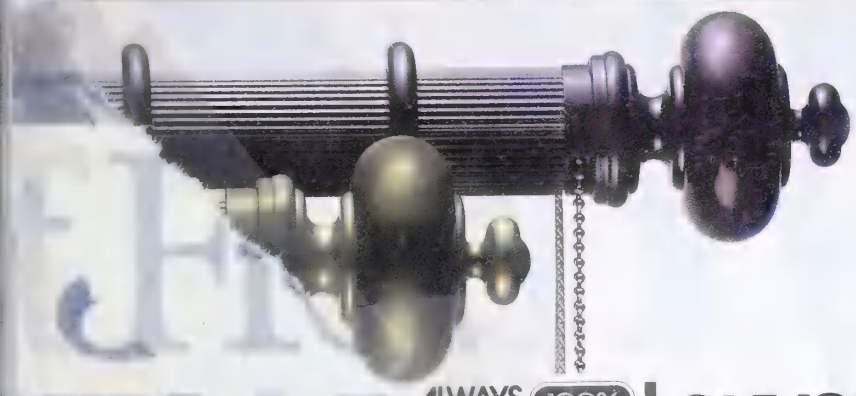
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Somewhere along the way, you may suddenly begin to recognize a feeling you'd almost forgotten.

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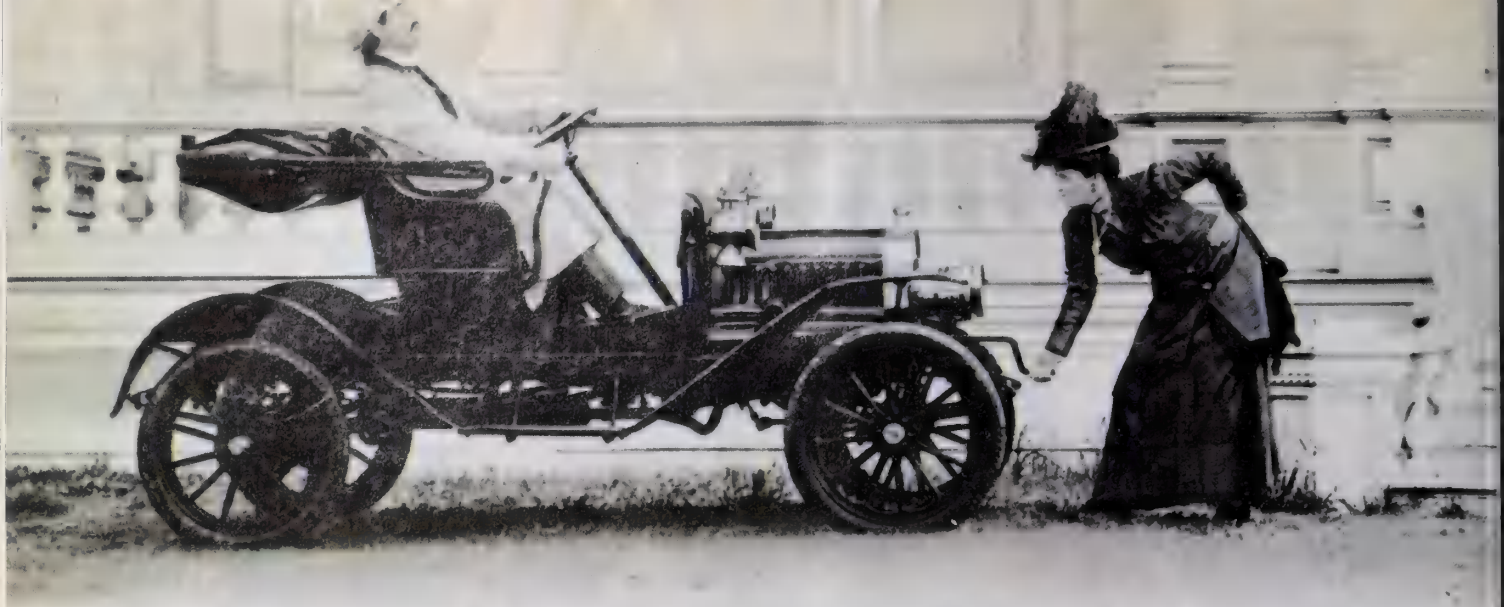
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Valley violets, asters of the afternoon, fruits of flowers on a cream china body. Undeniably European. It's the look most found in the fashionable households of France, Belgium, Germany, and more and more in America. Shown here with Villeroy & Boch's crystal in the Milano flute champagne and the Viola flatware pattern from Furst. Send for fully illustrated tabletop folios and the name of your nearest shop. Write Villeroy & Boch, 41 Madison Avenue, New York, New York 10010, USA.



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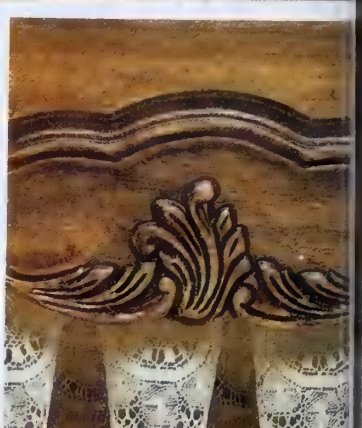
Villeroy & Boch

FROM THE INDOOR WORLD® OF Armstrong



Elegance without ostentation, characteristic of the entire collection, is evident in the filigreed drawer pulls of the buffet.

Intricate carving, like that on the footboard of the canopy bed, reflects the Louis XV influence—and exemplifies the skill of Thomasville craftsmen.







wing lines of the cabriole
ify the feeling of movement
ch Court furniture.



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With its Louis XV heritage, Thomasville's French Court collection is undeniably aristocratic, yet it never gives the impression of visiting royalty. It's more like a gracious family friend.

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To see the entire thirty-nine-piece collection, send $2 for our full-color catalog to: French Court, Thomasville Furniture, Dept. 37THB, Thomasville, NC 27360. For the name of the French Court dealer nearest you, see the listing on the following page.

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THINKING ALOUD

Preservation is one way of maintaining the continuity of our world



LILO RAYMOND

JoANN BARWICK, Editor

I think there are times when a nation gets so caught up in a current culture or the promise of the future, it loses sight of the past.

America went through that phase in the 1950s and '60s. We endorsed everything youth had to say. Our focus was on "newer" and "bigger." Our eyes were on the discovery of the planets and the dream of a Great Society. We rushed to plasticize our products and our lives.

But beginning with the Bicentennial, seven years ago, it seems we began to rediscover the value of tradition and the wisdom of experience. And today, along with a lessening of great expectations, we have gained the maturity to take the best of our past and make it an important part of our lives again.

Although I see this happening across the whole spectrum of our attitudes, I naturally see it most of all in our feelings about home and the current interest in preservation. I think none of us want to live in museum homes or preserve the past in full, but we do want to surround ourselves with the collectibles and furnishings of those earlier times and save some of the buildings of our past for our children to see.

We've realized that the cure for crumbling old neighborhoods is not the bulldozer—and the value of vintage barns is not their salable siding. We've learned that we were losing our ability to go home again, because home wasn't there. The farm on the hill had become a shopping center, the meadow a fastfood takeout place and the woods a look-alike housing development. Our sense of place had become an endangered species.

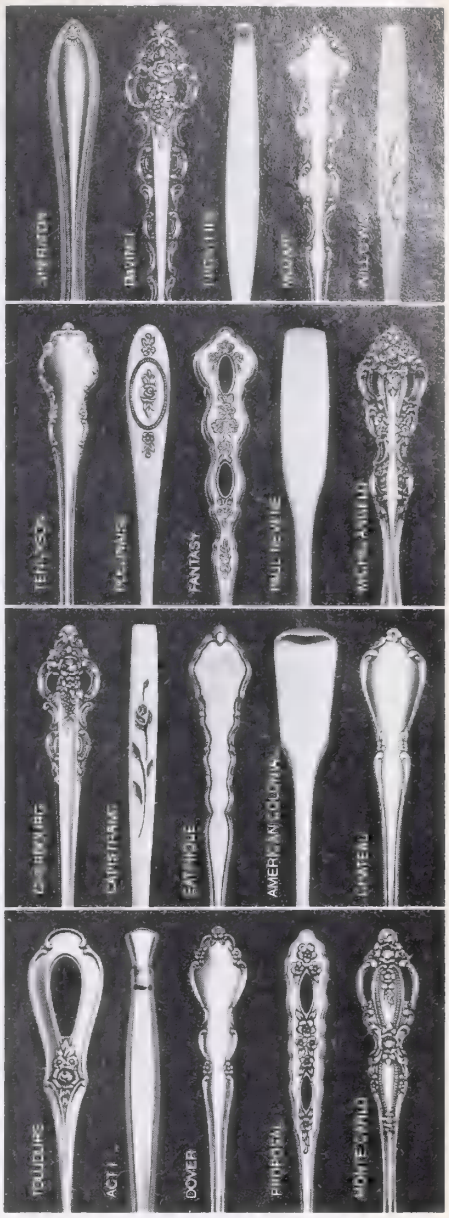
Preservation isn't static—it's not turning old houses into museums where everyone visits but no one can live. Museums have their place, but they're removed from the ebb and flow of life.

I prefer the example of a charming old paper mill in North Bennington, Vt., made obsolete by changing work patterns and technology. Rather than have it torn down by a developer for a housing project or a parking lot, the town fathers elected to turn it into a unique set of condominiums. On Boston's waterfront an old machine shop has been preserved as apartments, and in Memphis, Tenn., a 73-year-old public school has been reclaimed for unique housing.

One of the nicest things about preservation is the contagious sense of pride it creates in a town. In Cape May, N.J., for example *(see pages 90 to 95)*, residents didn't realize what a wealth of fine Victorian architecture they had—but when a few concerned citizens had the town listed on the national register, homeowners began to get interested in repainting and restoring their houses.

Each of these examples reflects our emphasis that "The New American Spirit is Home." Each shows commitment, dedication and ingenuity . . . each is a preservation of our heritage.

The best of our past, properly preserved, offers us the greatest hope for enriching our future.■



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ON DECORATING & DESIGN



APPRECIATING DIFFERENCES



Are you devoted to a particular decorating style? Shaker? Regency? Here's how one woman got to know more about decorative arts she once considered out of her realm.

By ELINOR KLEIN

I consider myself fortunate. I still like the surroundings I inhabit. My couches and chairs, already three times recovered, are worn again—a testimony to their comfort. The jumble of good and medium-quality porcelains, quilts and art on shelves, tables and walls continues to give me overt pleasure. The rough country French and English 18th- and 19th-century tables and chairs that I managed to afford years ago still serve, having outlasted the differing enthusiasms of dogs, cats, kids and guests. In fact, in the last 10 years I haven't even rearranged much. Yet, when I am feeling smug about the rightness of preferences in art and furnishing, color and design, I worry.

I grew up with too many people who were absolutely certain of what was correct and worthy and beautiful. After they had made the "right" choices for their homes, their visual exploration of the world's art and crafts was at an end. The result was that they remained as fixed in place and as unbending as a telephone pole. So I struggle to remain responsive to what I see. I want to enjoy designs, concepts, colors and comforts other than my own. I like the idea of challenging my choices. Be it a chair, a table, a work of art, an old or new object, I don't want the unfamiliar to become the unappealing. I like understanding what it is I am looking at.

One of the best ways I've found to stay receptive to old and new forms in art and design is to listen carefully to the dealers, collectors and scholars who truly love their subject and their wares. Their enthusiasm is catching, their knowledge is often formidable.

Knowing I feel this way, my generous friend, the artist Marvin Gutin, enrolled us both in a class in art and antiques given at the New School in New York City by art dealer Gerald G. Stiebel. He and five other well-respected art and antiques dealers, all members of the National Antique and Art Dealers Association, would lecture us in their Manhattan galleries and shops.

The differing affinities for objects and periods evidenced by the members of our class were as diverse as we were. Uniting us was our great desire to further our knowledge and appreciation of everything we would see.

At A. Beshar & Company, Lee Howard Beshar gave us good solid advice as well as facts, dates and stories about some of the hundreds of handmade Oriental carpets stacked around us. Urging us to touch and compare one carpet with the next, he spoke about their varying weaves, colors, flaws and histories. He counseled us to be aware that Oriental rugs go in and out of fashion like clothing so that price is not always indicative of inherent worth. He cautioned us that what we might consider a flaw in such rugs was often intentional. "Remember," he smiled, "the makers of most of these carpets believed that only Allah is perfect and they would not wish to offend him by being godlike and attempting perfection themselves. The flaws in handmade rugs, even the color changes which are called *habrash* or *abrash* are often an enhancement, even a mark of individuality."

Starting with Mr. Beshar and continuing through the duration of the course, we all became increasingly aware of the value of expert advice. Not only was it informative, it could often save us money and time. "Why does it surprise you?" Mr. Stiebel asked us again and again. "We're professionals like doctors and lawyers and dentists. We know our subject, its strengths and its failings in the marketplace. If you've broken a bone, it's wise to see a doctor. If you're making an investment in art and antiques, it's wise to see a professional."

The following week Hervé Aaron, the youthful, puckish proprietor of Didier Aaron, Inc., showed us through the crowded rooms of his shop. With Gallic verve, he told us in detail about some of his eclectic merchandise. Here

(Continued on page 16)

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Continued from page 12

was a massive, intricately carved Indian desk and there was a French cabinet made for Catherine the Great. Everywhere the majestic and the unique vied for our attention. Why had he allowed fabric in such poor condition to remain on such rare and costly 18th-century French chairs. "If it's authentic, I try to leave it alone. If it is in terrible condition, I might cover it but always in something simple, like muslin. The fabric usually has no bearing on the cost of such chairs. The buyer covers it with what he or she wants no matter what I do." As we scurried from floor to floor, I wondered how it was possible I had never appreciated either the art or application of French marquetry, the beauty of bronze or the enduring loveliness of lacquer.

At A La Vieille Russie, owner Paul Schaffer encouraged our questions about the objects and jewels from tsarist Russia that were in the glass cases surrounding us. Another history lesson began. Did we know that most of the jewels, furniture and objects made for the Russian court were made by German, French or Italian artisans? Were we aware that before jewelers could achieve intricate faceting on precious stones, they often backed them with foil paper to make them shine with greater brilliance? "Here," we were told, "see for yourself." He held out samples from his collection and let us examine one after another. As he patiently translated inscriptions engraved along the sides of silver gifts given by various tsars to their loyal subjects, he quoted prices on the merchandise class members held before him. We had all pressed our noses against the glass of that magical shop at one time or another but not one of us knew that many of the things inside were affordable.

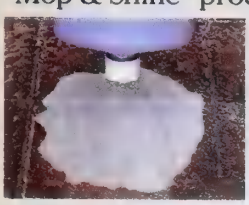
The Art Nouveau and Art Deco furnishings, decorations and jewelry in the Macklowe Gallery still clearly entranced its owners, Lloyd and Barbara Macklowe. It was easy for me to share their delight in the vases and lamps from these periods for they do appear made from earth, sea and sky, as colorful and unexpected as nature itself. Alas, I still perceived the furniture as

(Continued on page 131)



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(For prices and descriptions see page 134.)►



HARDWARE



MIXED-MEDIA GROUPING *(above)* shows a sample of the knobs, levers and pulls available from decorative-hardware stores and catalogs. Materials include malachite and hand-forged iron. Prices from $1.30 to $119.



GOLD TONES *(below)* are traditional favorites in hardware. Designs range from a round brass Georgian doorknob to a sleek wire pull, from beautifully simple drawer knobs to an ornate gold-plated pull. Prices from $2.80 to $77.



ARCHITECTURAL DESIGNS *(below)* in chrome and aluminum. Lever, cylinder pull, round knob, rings for Lucite rod are polished chrome; square pull is a brushed finish. Dome-shaped doorknob is aluminum.



TOM YEE

THE NEWEST handles *(left)* have come a long way from the days of traditional brass fittings. The curved door handle and gray and red knobs are nylon; the free-form lever is anodized aluminum. The matte black pulls are neoprene. *(For descriptions and exact prices, turn to page 134.)*■

Editor JANE RAPPEPORT



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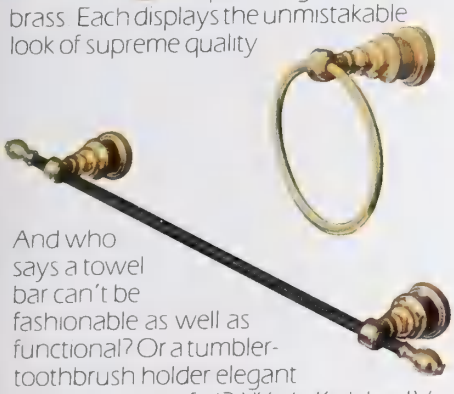
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VIEW FROM THORNHILL FARM



By DEE HARDIE

The first time we painted Thornhill it became a white house. It wasn't my choice, but I was young and accepting, and as Tom had grown up in a white house, he didn't know houses came in other colors. And the shutters, all 52 of them painted in the barn on Saturdays, were as black as the Angus cattle in the neighbor's field.

The only departure from tradition was the door. I insisted on red. Not a bright red, but one that went beautifully with the American flag we hung from a window. And when we sat on the front lawn Tom would sit facing the view, quite spectacular from our hill, and I would sit facing the house.

When our amateur strokes began to show and the paint began to peel, we decided to hire a professional painter. Tom also decided I would be in charge. "It will give you a little responsibility," said Tom, as if talking to one of our children. But I was thrilled. Now I could have the color I wanted in the first place. The white had certainly given our old house some substance, an honorable air, but little imagination. Now I could paint my house beige.

"Beige!" said the country painter, "what kind of color is that?" Look at the country around you, I told him. Look at wheat fields, remember cornstalks in autumn, think of mushrooms, I said in desperation. He could quote from the Bible, as he often did when he climbed his ladder, but he couldn't cope with my color scheme.

I wasn't going to give up. White might be safe, but beige is better, I kept telling myself. I mixed and I mixed and finally came up with the color of my choice, and it worked. The colors I had borrowed from our fieldstone wing—beige for the house, white trim, gray shutters and roof—made the house look more of a whole, rather than in halves. The deep red door was regal.

To this day there are no other beige houses in the valley, but we've never changed. We have flirted with a different palette for the trim—apple-green shutters and a Bristol blue door. But we always go back to that red door, and now even the shutters are beige.

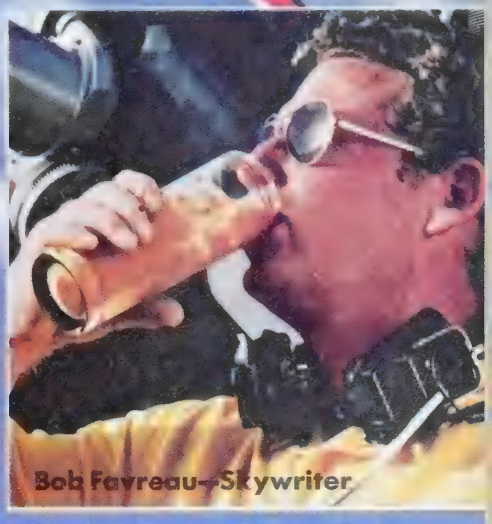
And they need painting again. This time I've come up with a whole new wave of painters, culled from newspaper ads. The problem is, what painter to choose?

They are all young and refreshing, indeed competent according to their references, and it would be fun to have some youth around again in the summertime. There's Hunter who just graduated from college with a business degree, and as he examined the house he told me the good news, the bad news, and a lot about that bottom line. His stationery is classy, his estimate detailed, and I might know his parents. Steven, the second applicant, has a wife who works as a waitress and so he often takes care of his year-old son. We talked about babies together as Albert, our grandson, was here at the time, and I found that very appealing.

Then there's Dave who wears one earring and admired my stenciling on the dining room floor. His quoted price sounded enticing, and when he said, "Mrs. Hardie, I always wash all the windows after I'm finished, and beige *is* beautiful," I practically handed him the brush. ■

BETH WEINER WOLDIN

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Cups & Saucers of the World's Great Porcelain Houses

For the first time...25 exquisite cups and saucers – each designed and produced by one of the world's great porcelain houses exclusively for this collection!

Of the porcelain objects available today, many collectors find cups and saucers most appealing. And no size is more sought after than elegant demitasse cups and saucers. They are beautiful, convenient to store and display, and relatively modest in price. Best of all, they can be used as well as admired.

Now, for the first time in collecting history, the Danbury Mint makes it possible to acquire 25 cups and saucers from 25 of the world's great porcelain houses. It will be the collection of a lifetime come true!

Even if you could journey around the world on a quest for fine porcelain, you could not acquire these especially desirable pieces. For each of these cups and saucers will be available only in this collection, and only from the Danbury Mint.

A collection rich in history and tradition.

Each porcelain house has been given free rein to produce a cup and saucer that will epitomize its distinctive style and time-honored traditions. Consequently, the collection will have exciting diversity.

Wedgwood® will produce a cup and saucer in its beautiful Blue Jasper Ware, which Josiah Wedgwood himself invented in 1774. Bing & Grondahl, of Denmark, will produce a cup and saucer with its renowned blue underglazing that has been popular for over 75 years. Haviland, of Limoges, France, has chosen a pattern and shape nearly identical to the combination which won a medal for beauty at the 1900 Paris World's Fair. Rosenthal, of West Germany, has gone back to the 18th century for its lavishly ornate cup.

Royal Doulton, Royal Worcester, Spode and Aynsley, all of England, and Ireland's Royal Tara, will each produce a cup and saucer in fine bone china – known for its strength, lightness, and remarkable translucence.

A magnificent display cabinet – at no added cost.

Each collector will receive a magnificent wood wall cabinet to display the entire collection. There will be special grooves in the shelves so that each saucer can stand securely behind each cup, in full and splendid view. The cabinet will be hand-stained and will come pre-assembled, ready to hang.

A favorable price...a convenient acquisition plan.

Considering the exclusivity of this collection and the fame of the porcelain makers involved, the price should come as a most pleasant surprise. The original issue price is only $35 for BOTH pieces, and this favorable price is guaranteed for the entire collection.

No payment is needed now. Simply complete the reservation application and return it promptly. You will receive your cups and saucers at the convenient rate of one set every month, and you will be billed separately for each shipment. As a further convenience, you may have each cup and saucer charged, as shipped, to your VISA or MasterCard.

Satisfaction guaranteed.

In the unlikely event you receive a cup and saucer you are not delighted with, you may return them within 30 days for replacement or refund. And you may cancel your subscription at any time.

To be among the fortunate few who own this collection, please send us your reservation as promptly as possible. This is an opportunity not to be missed!



Shown above is the elegant wood display cabinet that will be included at no additional charge.

RESERVATION APPLICATION

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47 Richards Avenue
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Norwalk, Conn. 06856

Please return by September 30, 1983.

Please accept my reservation to the *Cups & Saucers of the World's Great Porcelain Houses,* a collection of twenty-five original demitasse cups and saucers, each designed and produced by one of the world's most famous porcelain houses. The collection will be issued at the rate of one cup and saucer every month at a cost of $35 per set (plus $2.50 for shipping and handling). An elegant wood display cabinet will be sent to me at no additional charge.

I need send no money now. I will pay for each cup and saucer as billed on a monthly basis. Any cup and saucer I am not satisfied with may be returned within 30 days for replacement or refund, and this subscription may be canceled by either party at any time.

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TRAVEL



The classic and the beautiful: "Caitlin Gathering Apples," oil on an old breadboard by Karn McCue *(left);* pewter charger, milk pitcher, porringer and plate *(middle);* copper kettle *(top right);* hand-carved decoy *(bottom right)* from Bog Antiques, West Dennis, Mass.

DISCOVER ROUTE 6A, THE ROAD TO CAPE COD TREASURES

By HAZEL CARR

In 1602 the English navigator Bartholomew Gosnold gave the name Cape Cod to the elbow of land extending from the Massachusetts coast because of the large numbers of codfish he caught in its waters. Today, driving over the Sagamore Bridge to the Cape on a balmy summer weekend, you might well think that tourists now outnumber fish, but loop around under the bridge onto Route 6A and you may find yourself to be the only car on the road.

While most of the cars head south, the north shore of the Cape, with its natural beauty and seafaring charm, remains a haven for artists and craftsmen. From Sandwich in the west to Orleans in the east, the 34-mile Old King's Highway, as it was once known, winds gently through cranberry bogs, salt marshes, scrub oak and pine forests, through Barnstable, Yarmouthport, Dennis and Brewster, until it joins up with the elbow of the Cape and Route 6 for the ride across rolling moorland and dune-fringed tarmac to Provincetown at the extreme northern tip.

Today glassblowers, candlemakers, yarn spinners, leather and jewelry designers, potters and people who fashion decoys and weather vanes pepper Route 6A, and for antiquers the road is a treasure trove of rare finds and good buys in the old colonial and Cape Cod houses and barns that have been converted into stores or small inns.

Sandwich glass

In 1825 the Boston and Sandwich Glass Company chose the colonial village of Sandwich on the shores of Shawne Pond as its location because nearby forests offered a plentiful supply of wood for heat. A wide range of glass patterns and fine examples of the colorful canary, blue, green and opalescent Sandwich glass, as well as one-of-a-kind presentation pieces, are on display at the *Sandwich Glass Museum* (open from April through October).

Having thus whetted your appetite for a pretty goblet or paperweight, stop by *Horn of Plenty Antiques* on Main Street where Lloyd and Barbara Nickerson usually have some extremely interesting Early American glass pieces for sale.

Soon after turning onto Route 6A again, heading east, glorious window boxes of pink and mauve impatiens beckon visitors to pause at *Heather House,* where Dorothy and Alan Somerville have assembled a host of artistic gifts and kitchen antiques. An old rolling pin for pasta, fine old linens and quilts and hand-stenciled items are displayed in the pale, gray wooden store. The adjoining barn features excellent country pine furniture, most of which has been carefully refinished.

A little farther along the road, in East Sandwich, next to the Christmas Shop and bordering a cranberry bog, is *Chipman House Antiques.* Here, Dave and Beverley Olson have a diversified collection of furniture and accessories. A cherry Queen Anne drop leaf table ($2,750) caught my eye, but Mr. Olson's first love is Sandwich and art glass. Regulars stop off all year long to seek his advice or get an appraisal. Six five-piece place settings of Hawkes cut crystal (c. 1910) were marked at $1,050.

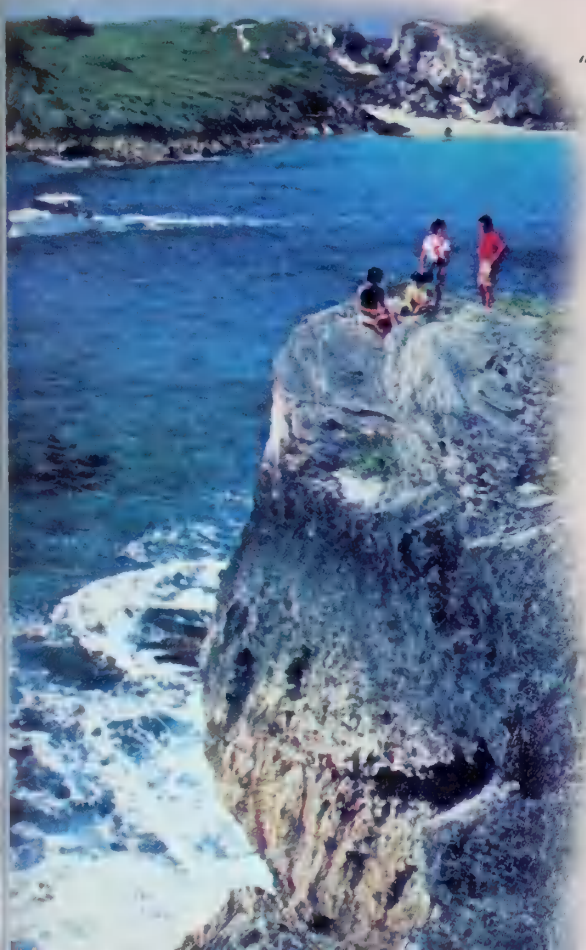
(Continued on page 36)

PEWTER, COURTESY OF OLD STURBRIDGE VILLAGE PHOTO; FOLK PAINTING AND KETTLE, HEATHER HOUSE; DECOY, B. McCUE



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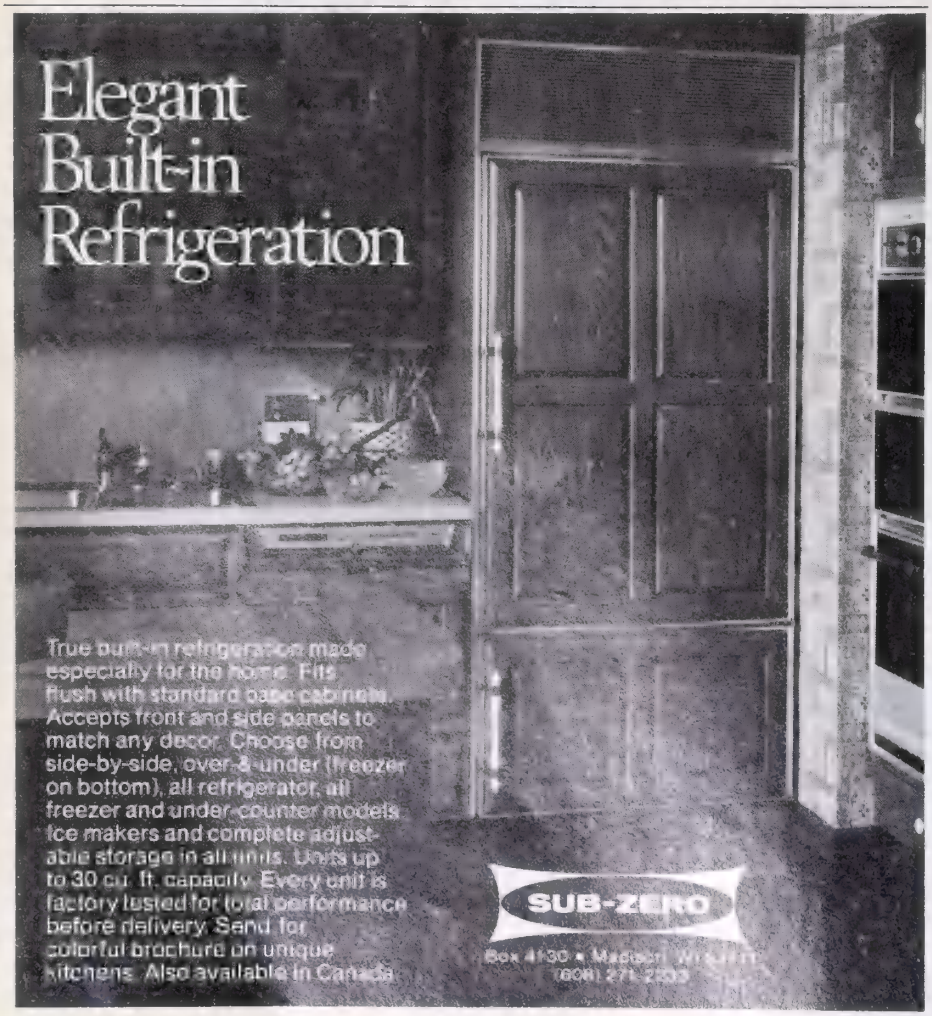
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TRAVEL

Continued from page 34

Weather vanes

At Barnstable, once a thriving fishing port, the old customhouse is now a museum but the weather vanes spin in the breeze at the entrance to *Salt and Chestnut,* the store and home of Marilyn Strauss. Marilyn is well known all over Massachusetts as a lecturer on antiques, but while she has an ample supply of primitives and historicals, she is best known for her weather vanes. You can design your own to be made by one of the 20 craftsmen she has working for her. Better still, select an antique or museum-quality miniature piece.

Marilyn regrets the ease with which unscrupulous dealers today can imitate the verdigris (greenish-blue patina) on copper vanes by dipping them into acid. She suggests using new vanes outdoors and displaying the more fragile antique ones inside. For this she supplies special L-shaped hooks that throw the shadow of the weather vane onto the wall directly behind them.

Clocks

John L. Richardson was a consulting engineer until he retired seven years ago and opened *The Clock Shelf* in Barnstable. Now he repairs antique movements, sells and talks about clocks every weekday. Seventy percent of his clocks are American, with a sprinkling of French, Swiss, German, English and some 19th-century Japanese clocks that contain movements made in this country (a reversal of today's trend).

Traditional weaving

For more than 20 years the Blacks have been known for their fine weaving. Their simple swinging sign announces them as *"The Blacks' Weaving Shop."* A third generation is now busy at the looms inside their home, a Barnstable landmark where you can purchase scarves, stoles, wool material, ties, blankets and hangings.

After passing through Barnstable village and Cummaquid, several fine old captains' houses signal your arrival at Yarmouthport. There are several interesting antique shops within 50 yards of each other on either side of the street. *Lil-Bud* has a nice selection of Early

American pressed glass. A set of Civil War tumblers in the Ashburton pattern was priced at $325.

Staffordshire

Lovers of Staffordshire china come from all over the country to the sign of the King Charles spaniel and drive up the avenue of fir trees to Sylvia Hosley's old cranberry storehouse in Dennis. At *Staffordshire* she may have as many as 5,000 Staffordshire pieces, including plates and figurines. The pink-shuttered, gray clapboard house stood on a bare potato farm in 1937. When the Hosleys purchased it they planted all the grand trees that now surround the property.

Another shop worth a stop in Dennis is *Glen and Robert Ream Antiques,* for fine 18th- and 19th-century American and English furniture and accessories.

Funny old things

Brewster's lovely weathered captains' homes make perfect bases for antiques tradespeople.

At their *1661 House,* Ed and Mary Banks McLean specialize in miniatures, from china pieces to a tiny 19th-century wood and metal laundry set. Behind the old Captain Merrick house, Sheilah and Stephen Rosen have a bright yellow barn brimming with copper and brass, English, Irish and French kitchen fittings and Egyptian antiquities.

Our favorite Brewster stop is at *Breton House Antiques* where Bernard Diamond claims, "We try to deal with innocence." With partner Jack Saggsser, he has filled a two-story carriage house with a collection that ranges from ship signs and teddy bears to 1905 crowns from the Vienna State Opera as well as set after set of toy soldiers.

Kingsland Manor Antiques, which offers everything "from Tin to Tiffany," is set in a long, gray clapboard shop set above masses of flowering bushes.

Wendell and Muriel Smith at *Sunsmith House* sell "funny old things" in a small timbered store with a big front porch in East Brewster. Built into the hill beneath and out of sight is a totally modern, solar-powered home. Among their "funny old things" on a recent visit were a set of 1860 cane-seated chairs ($375).

Once one reaches Orleans—a splendid center for touring—Route 6A joins with

(Continued on page 129)



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Now–the most acclaimed performances by the greatest artists of the past 25 years –in one collection for the first time

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Frank Sinatra

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This year marks the 25th anniversary of the Grammy Awards. And, on this important occasion, The National Academy of Recording Arts and Sciences will issue a special silver anniversary record collection—the *first* collection it has ever authorized.

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These superb recordings have now been brought together for the first time in one complete record collection, to enjoy for years to come.

Twenty-five years of great music

All of the favorites of the past quarter-century are included in the collection. For example:

Frank Sinatra with his recording of the nostalgic ballad, *My Way*. Elvis Presley and *Are You Lonesome Tonight*. Barbra Streisand with *People*. Barry Manilow with *Mandy*. Peggy Lee's classic, *Fever*. Willie Nelson's award-winning *Georgia On My Mind*. Diana Ross' interpretation of *Touch Me in the Morning*. Ray Charles and *I Can't Stop Loving You*. Anne Murray with *Snowbird*. And Judy Garland at Carnegie Hall with *Over the Rainbow*.

And there are famous groups as well. The Beatles—Peter, Paul and Mary—the Fifth Dimension—the Beach Boys—Chicago—the Bee Gees—Paul McCartney and Wings. And great instrumentalists such as Herb Alpert with *A Taste of Honey*, Chuck Mangione with *Feels So Good*, Mason Williams doing *Classical Gas*, and Michel Legrand's beautiful *I Will Wait For You*.

Rare and out-of-issue pressings

Some of the original recordings which

The Greatest Recordings of Ou

are included in this outstanding collection are now out of issue—and others are very difficult to come by. Among these rare recordings are: Nat 'King' Cole crooning *Ramblin' Rose*. The Kingston Trio doing *Tom Dooley*. George Harrison and *My Sweet Lord*. Dionne Warwick singing *Do You Know the Way to San Jose*? And Ramsey Lewis with *The In Crowd*.

In addition, there are memorable recordings by composers performing their own songs: Carole King with *You've Got A Friend*, Paul Williams' interpretation of *We've Only Just Begun*, Johnny Mercer singing *I Wanna Be Around*, and Harry Chapin's classic *Cat's in the Cradle*.

On superior proof-quality records

To produce the records for this 25th anniversary collection, The National Academy of Recording Arts and Sciences has appointed The Franklin Mint Record Society, one of America's leading producers of high-quality records.

These records will be pressed in a dust-free, atmosphere-controlled "clean room," where standards of quality control are stricter than in other facilities. A special anti-static vinyl compound will be used in the production of the records, which resists the accumulation of dust in the sensitive record grooves. This exclusive compound, together with the careful pressing technique, creates a record of exceptional fidelity that is heavier and more durable than ordinary records. A record of true *proof quality*. (The collection is also available on high-quality tape cassettes.)

Attractive library albums provided

To protect the records or tapes, a set of custom-designed library albums will be provided as part of the collection. Each album will hold four records (or cassettes), and each will be accompanied by specially written commentaries describing the Grammy Award recordings contained in each album. The commentaries will provide in-depth information and little-known sidelights on the artists and their music, and give you an insider's view of some actual recording sessions.

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Subscribe by July 31st

The Greatest Recordings of Our Time will not be sold in any record or music stores. It is available *only* by subscription and *only* from The Franklin Mint Record Society.

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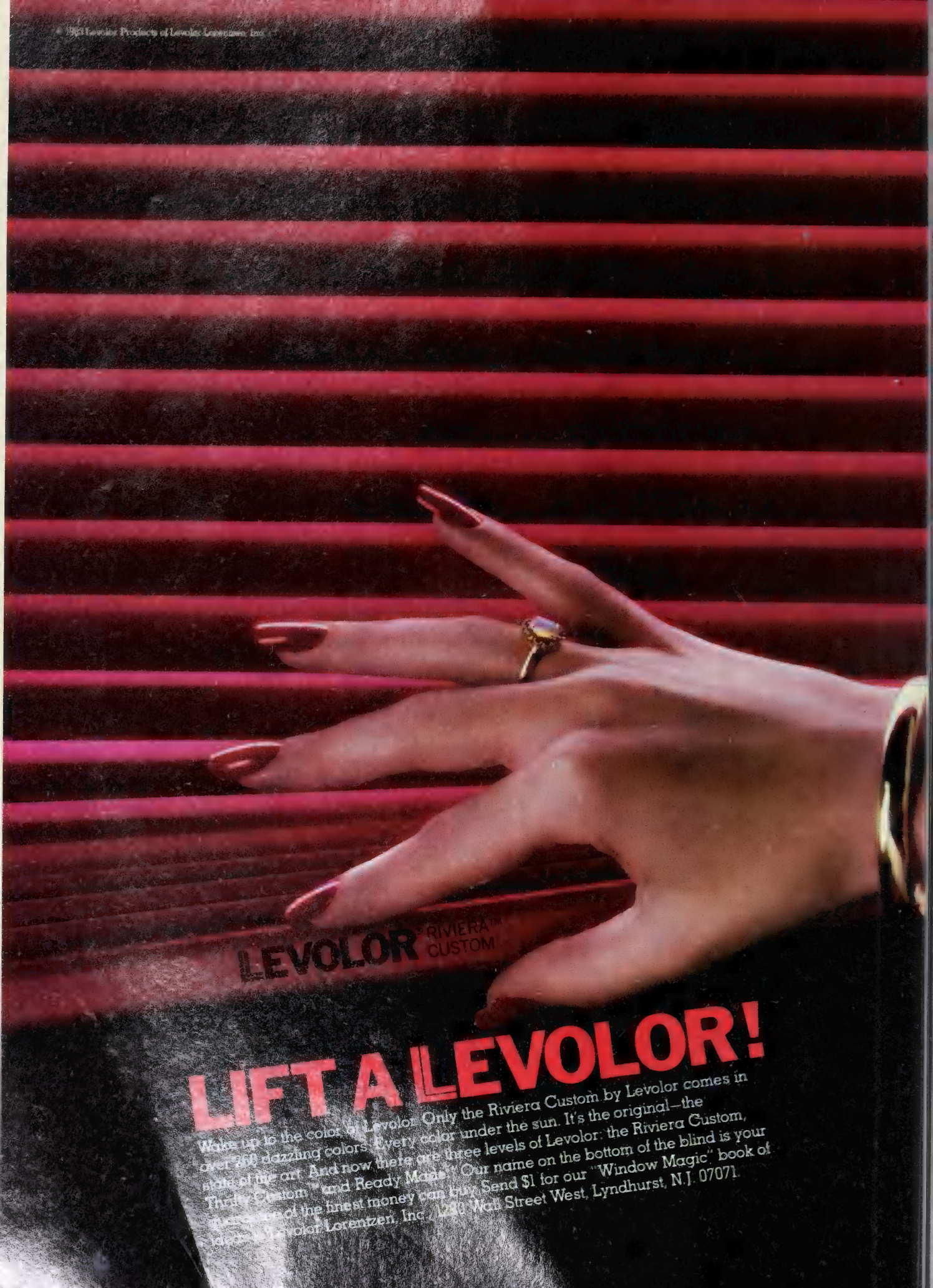
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HB LOOKOUT

FOR SUMMER TIMES





PETER TENZER

Tote-along Finds

The pick of this season's flowers brings a rustic twig basket, encircled with dried heather and such *(above right)*; $80 at Wolfman, Gold & Good Co., 484 Broome St., NYC. • The most attractive, labor-saving way to transport a picnic, groceries, gardening gear or even laundry is with a two-wheeled basket *(left)*, $84 at Material Possessions, 954 Linden Ave., Winnetka, IL 60093. ▪ Beachstyxx chaise *(below)* has an X-back that sinks into the sand for support, rolls up for quick dashes: $33 ppd. in yellow or blue stripes; $30 ppd. in solid natural or yellow. Conran's, Box HB7, 145 Huguenot St., New Rochelle, NY 10801.

Night Lights

• To light up outdoor nights and keep bugs away, try citronella candles. Set in a 5½-inch steel bucket, each is $9.75 ppd. from Lillian Vernon, 510 S. Fulton Ave., Dept. S7BE, Mt. Vernon, NY 10550. • Hang candles from the trees—Faroy has glass votive holders with chain hangers, $4 at gift stores. • Or float candles in your swimming pool—a set of three is $4.20 ppd. from Lilypons Water Gardens, Dept. HB, Lilypons, MD 21717.



Where to See Summer Bloom

Everything's coming up roses—and award winning ones at that—in the All-America Rose Selections' list of 119 rose gardens. Write to AARS, Box 218, Shenandoah, IA 21601. • From Texas's Bayou Bend Gardens to Florida's Sarasota Jungle Gardens, over 400 gardens are described in the *Guide to Public Gardens*, $8 ppd. from the Garden Club of America, 598 Madison Ave., NYC 10022. • If you're looking for free garden advice and inspiration, try the botanical gardens and arboretums listed in *2001 Free Things for the Garden* by Marilyn and Robert Hendrickson (St. Martin's Press, $10). Or call the American Association of Botanical Gardens and Arboreta, (215) 328-9145.

Breezy Entertaining Ideas

Instead of cooking, discover seviche—raw fish, shrimp or scallops, marinated in lime juice, cilantro, chopped onions and tomatoes. It's perfect as an appetizer, as are Penni Wisner's raw squash blossoms stuffed with guacamole and Dounia Rathbone's (Remember Basil, NYC) black grapes, seeded and stuffed with chèvre. ▪ Dress up grilled foods by adding herbs, old apples, orange peel, even chunks of pumpkin to the coals as California food consultant Ruth Leserman does. ▪ Serve fresh berries heaped in the leaves of a cabbage with a dish of Grand Marnier fruit sauce set in its hollowed-out center, suggests Judith Olney, author of *Summer Food* (Atheneum, $8). She also likes to pick summer grasses and wind them into wreathlike nests for dishes of roast chicken or jellied eggs. • To read: Julie Dannenbaum's *More Fast & Fresh* (Harper & Row, $15) and *Country Food: A Seasonal Journal* (Random House, $17) by Miriam Ungerer. ►



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HB LOOKOUT



The love that goes into tending a garden is artfully depicted on these canning labels by Sara Midda, artist and author of In and Out of the Garden *(Workman Publishing, $15.95). A packet of two dozen gummed labels is $3.95; similar Midda stationery, note and gift cards are also available.*

The Literary Gardener

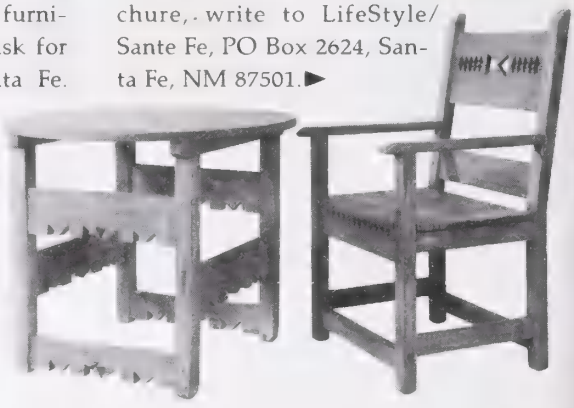
• *The Education of a Gardener* by Russell Page (Random House, $20), reissued after two decades, reads like a fascinating memoir. Mr. Page, who grew up in England, includes history, his own theories and vivid descriptions. • Lavishly illustrated, *Gardens Are For People* by Thomas Church (McGraw-Hill, $38) eloquently sustains what the late Mr. Church wrote in his introduction to the first edition: "Landscaping is not a complex and difficult art to be practiced only by high priests. It is logical, down-to-earth and aimed at making your plot of ground produce exactly what you want and need from it." ▪ *V. Sackville-West's Garden Book* (Atheneum, $10), recently issued in paperback, contains extracts from gardening columns the author wrote for the London *Observer* from 1947 to 1961. Especially interesting are references to the author's famous gardens at Sissinghurst Castle in Kent, England.

Painting the Town

• Few modern house colors were suitable for painting gingerbread in true Victorian style, so the Cape May, N.J., Historic District Commission went to Fuller-O'Brien Paints. The result is 70 Victorian Colors, each named after a Cape May house *(see pages 90 to 95)*. Chips are $3 from Fuller-O'Brien, Dept. HB, 450 E. Grand Ave., S. San Francisco, CA 94080. • In sprucing up for the Bicentennial, Philadelphia scraped off layers of paint to uncover its true historic colors. Now those shades are available nationally. For chips, write to Finnaren & Haley, 2320 Haverford Rd., Ardmore, PA 19003.

On the SANTA FE *Furniture Trail*

Reproducing New Mexico's early ponderosa pine furniture was not an easy task for Robert Powell of LifeStyle/Santa Fe. Few pieces have survived into the 20th century, but by searching through museums and early photographs, Mr. Powell has managed to put together a reproduction collection that ranges from the priest's chair, $575, and altar table, $625 *(right)*, to a typically primitive carved pie safe, $1,250. For a free brochure, write to LifeStyle/Sante Fe, PO Box 2624, Santa Fe, NM 87501.►



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HB LOOKOUT

HONEST AMISH AND SHAKER HANDWORK



■ After settling in Pennsylvania, a large group of 19th-century Amish set out for Indiana; today's folk art hunters are doing the same. Thus Amish quilts from Elkhart and Lagrange counties have found their way east, to star in the Museum of American Folk Art's exhibit at the City Gallery, 2 Columbus Circle, NYC, through Aug. 21. To learn more, read *Quilts from the Indiana Amish* (Dutton, $15) by the exhibit's curator, collector David Pottinger, whose enthusiasm for the Amish led him to open a general store in Topeka, Ind. *How to spot an Indiana Amish quilt:* Typical patterns are "Lone Star" *(above)*, "Hole in the Barn Door" and "Shoe Fly"; fabrics are usually cotton instead of wool, backgrounds often black or dark blue to set off the brilliant piecework; prices, about $1,000 to $2,500, are roughly half that of Pennsylvania quilts. ■ The handwork of another religious group with a powerful design aesthetic is on display at the New York State Museum in Albany. *Community Industries of the Shakers: A New Look* includes among its 700 objects the apple-picking basket *(above)*. The exhibit runs through January.

GOOD BUYS

Everything, including the kitchen sink, is turning colorful: American-Standard introduces nine hues including bright red, Dresden blue, saffron yellow, ebony and silver sinks. ■ Those in love with Pratesi sheet patterns can now paper walls and tile bathrooms with matching prints. Another elegant first for the company: lacquered, neoclassical-style bathroom furniture, available at all Pratesi stores. • Marimekko continues to dazzle with its annual fabric introductions—this year's are crayoned brushstroke prints in pastels, created by Japanese designer Fujiwo Ishimoto.

COLLECTING

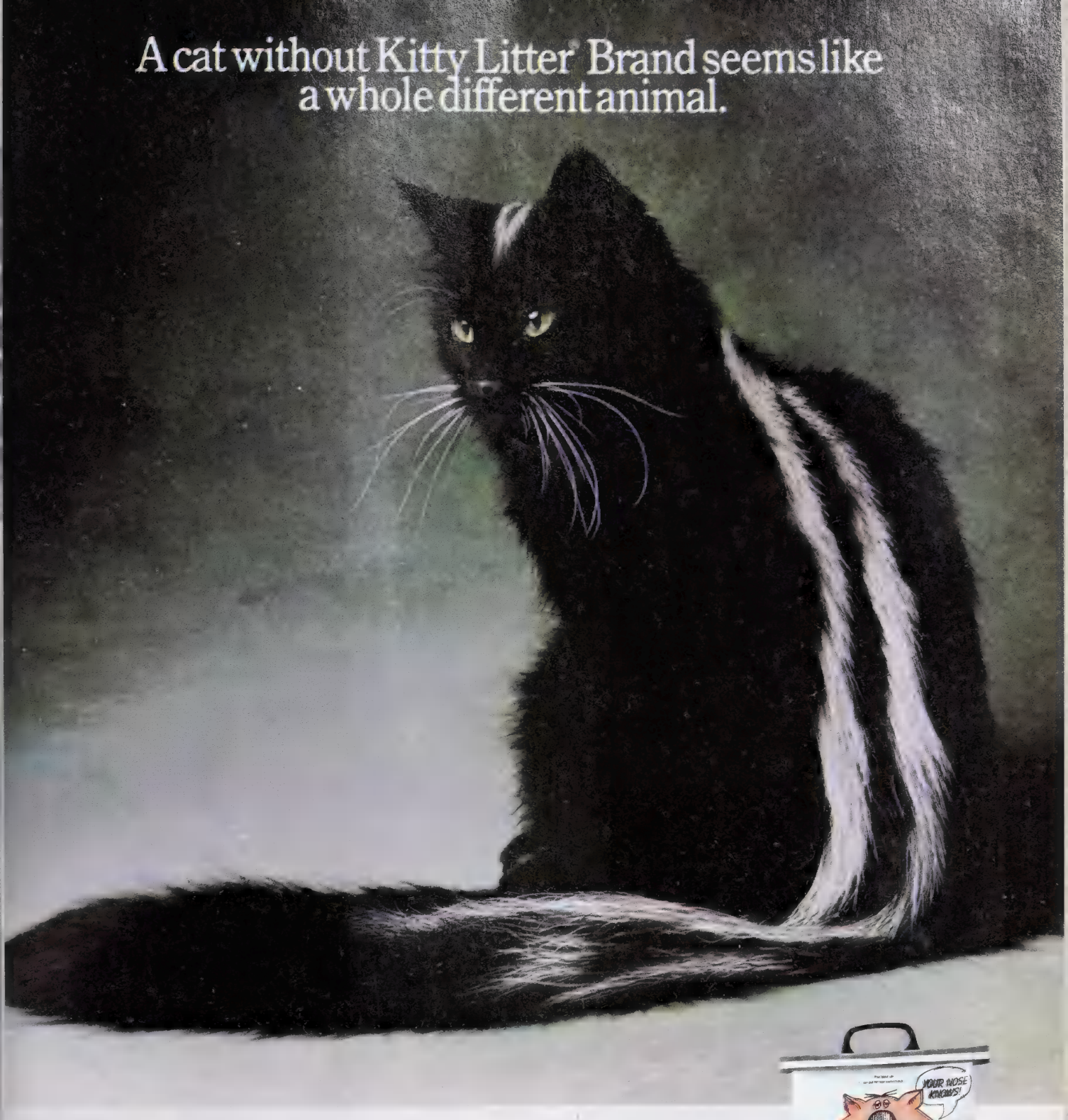
Say you're an aspiring collector in quest of still-fertile fields. Consider American folk art, Bauhaus and Art Deco, advise Elizabeth and Michael Friedman *(right)*, Westport, Conn., gallery owners. The Friedman Gallery spans three centuries, affirming the harmony of fine designs no matter how disparate. A former



"picker" who went around the country unearthing rare and valuable things, Mr. Friedman proves you can find a vintage blanket chest or period quilt for as little as $300 ("a tremendous bargain considering they're handmade") and combine it with industrial designs of the '20s and '30s ("a near-virgin area for collecting"). ■

ANSWERS ON DEMAND

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This message is one in a series from America's magazines.

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GUEST SPEAKERS

Two designers tell how to use an artful mix of surprisingly varied objects to keep a room looking relaxed and unpretentious

Interior designers Keith Irvine and Tom Fleming are longtime enthusiasts of the English style of decorating. Mr. Irvine says, "We have always used chintz, even when it was unfashionable in the '70s." Along with chintz and an inventive mixture of furniture, the designers also like what they call "the clutter of country house decor."



FRANK KOLLEGGY

Keith Irvine *(top)* and Tom Fleming

When Keith Irvine and Tom Fleming say they like a room to look cluttered, they mean it. In his own house Mr. Irvine has 138 objects on one coffee table, and their New York City office is a feast for the eyes, with magazines left open on tables, books stacked everywhere and gorgeous piles of fabric samples on tabletops and floor. Although they concede that some people could not coexist with so many objects, they encourage clients to clutter their rooms with things that interest them.

FLEMING: "We believe that books, magazines, newspapers—all the things you live with every day—should be around and at hand. We even believe in letting a TV set just sit out in a room. Televisions are like telephones—they're functional. Don't try to hide them. I think this idea really applies to everything: Don't hide what you are interested in. Photographs, for instance, are simple things, but we are great believers in them because they personalize a room. Bring back a silly memento from a trip, or something very nice, and put it on a table so you can look at it and say, 'That was fun.' "

The designers like "silly mementos" or even junk from a flea market or garage sale mixed in with objects of great value. It is all part of their attempt to keep rooms from being too heavy or serious.

IRVINE: "We hate rooms that are pretentious, completely finished or 'set.' When we see rooms that are 'finished,' or have a bogus gentility, we're going to try to shake them up."

FLEMING: "We don't like price-tag collections. When we walk into a house and know that every piece of porcelain is priceless, we think it's pretty dull. It doesn't have much personality. One day not long ago, I realized that I rarely spend much money on lamps for myself or my clients. I don't mean that people *shouldn't* spend money on lamps, but I looked around my own house and noted that most of them were old jars

or candlesticks that had been wired." IRVINE: "We don't like a group of objects to have a price connection, but we group things with obvious visual connections. On a tabletop we like an assortment that might include three fabulous things (of great value), three things of sentimental or personal interest and then perhaps a found object like a stone. On one of my own tables I have a tiny oil painting in a delicious frame, a beautifully simple lacquer box of no great value and a smooth, shiny stone (found on the beach) that has the same texture as the box. Both the stone and the painting have a spot of the same orange-red as the box."

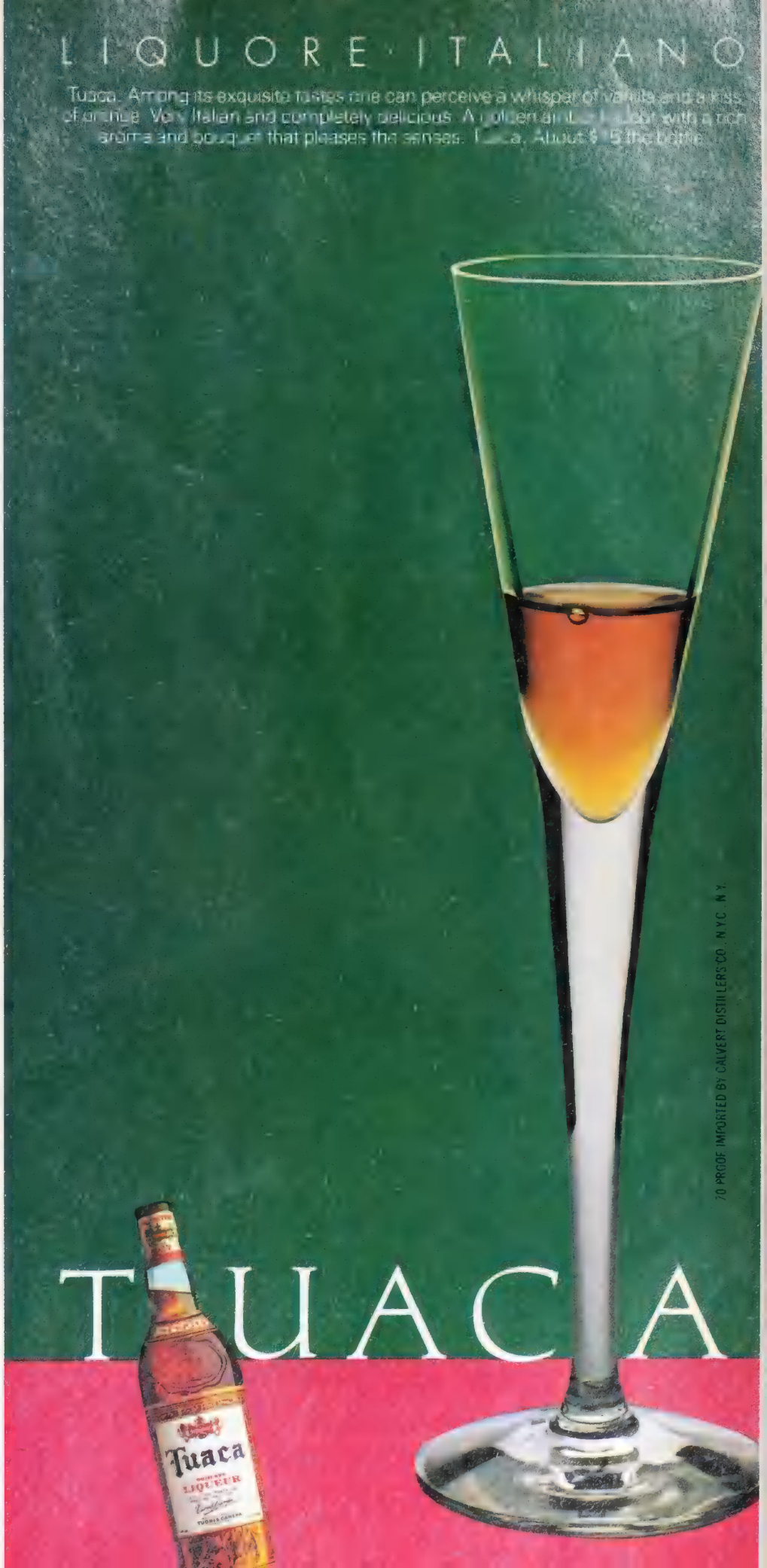
These collections and groups of objects are never allowed to become stale or musty because they are always evolving.

FLEMING: "We believe that a room is never finished—that it should change and show the things that fascinate the owners or the places they have traveled. We like a feeling of coming and going, of evolving. If a painting has been in the same place for six months it's time to move it. The worst thing is to go back to a house after a time and find nothing different. We wonder if the people have used the room at all."

The designers feel the same way about furniture, and encourage their clients to move chairs and other pieces from room to room.

IRVINE: "A room that is boringly perfect is always slightly forbidding. In England people don't worry if the arms of a chair are threadbare as long as the chair is comfortable, which goes along with what John Fowler said—that every room should have an edge of pleasing decay. But there always has to be that balance between beautiful and shabby (or valuable and sentimental as in a tabletop grouping). In a room in England where the chairs are threadbare there will be beautiful flowering plants and benches covered with books—the luxuries of life. In my house there is often something ghastly like a Barbie doll on a beautiful Regency chair. The important thing is to make a room relaxed. Worrying about perfection makes it uncomfortable."■

—ELIZABETH H. HUNTER



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LIVING WELL, LOOKING GOOD

Seasonal fruits and vegetables make natural refreshers for summer-worn skin and hair

By JOANNA BROWN

For me, one of the greatest pleasures of summer is the abundance of fresh fruits and vegetables, whether brought in straight from the garden or picked up at our neighboring fruit stand. Surrounded by such bounty, one searches out as many uses as possible for fat, luscious tomatoes, deep green cucumbers and bright, curly heads of lettuce.

However, good as they are to look at and taste, their usefulness stops there, right? Not necessarily. In fact, until the 20th century, when scientific and technological advances made possible a vast and efficient cosmetics industry, plants and fruits were used *on* the body as well as *inside* it. Ancient herbalists made skin tonics from strawberries, mouthwash from raspberries and for centuries praised the cucumber for its calming, refreshing properties. Could there be a real value in these folk remedies or did their validity vanish with the horse and buggy?

In search of an answer, I went first to the Lia Schorr Skin Care salon in New York City. Ms. Schorr has a reputation for working with natural ingredients.

"I grew up on a kibbutz in Israel surrounded by fruits and vegetables," she explained. "We couldn't afford to buy cosmetics, so we experimented with what we had—our skins really needed help because of the desert climate. We used avocados and bananas on our faces to fight the dryness, and it helped. That was the beginning of my interest in skin care.

"One thing I always advise is to prepare for a mask by steaming your cleansed face for five minutes. Fill a pot with water, let it come to a slow boil, then add a handful of chamomile flowers. Construct a towel tent to trap the vapors and let the steam bathe your face for five minutes."



MICHAEL SKOTT

If you have dry skin, Ms. Schorr recommends a *California facial mask.* Mash half a ripe avocado with one teaspoon of honey and the juice from half a lemon. Apply. Leave on for 20 minutes, then rinse off with cool water. This can also condition hair.

For oily skin, try an *exfoliating mask.* Cut up and mash one tomato with one tablespoon each of honey, yogurt and oatmeal. Apply, being careful to avoid eye area. Rinse off after 15 minutes, working the mixture into the skin. The tomato, rich in vitamins and minerals, is slightly astringent; the yogurt and honey work to soften the skin; the oatmeal scrubs the skin, sloughing off dead cells and surface impurities.

For delicate skin, make a *lettuce lotion.* Find the darkest leaved lettuce you can. Boil the leaves in enough water to cover for 30 minutes. Let cool and strain. This mild, refreshing toner should be kept in the refrigerator.

Delicate skins can also benefit from this *mask/toner duet.* Grate one unpeeled carrot and add it to a half cup of gently boiling distilled water. Let steep for 10 minutes with a low flame under the pot. Strain. Use the pulp for a mask and the liquid as a toner.

I had more to consider than skin in this inquiry, since fruits, herbs and vegetables have also been benefiting hair throughout recorded history. The ancient Egyptians treated their hair with henna; the Romans scented and dyed theirs with cassia and cinnamon. To find some modern uses, I went to Louis Gignac, co-owner of the Louis-Guy D Salon, New York City, and author of *Everything You Need to Know to Have Great-Looking Hair* (Viking Press, 1981).

For oily hair, he suggests a *cucumber rinse.* Mash one whole cucumber in a blender with just enough water to make a paste. Apply to shampooed, towel-dryed hair. Leave on for 10 minutes, then rinse well. Leaves hair bouncy and full.

All types of hair should glisten after this *lemon juice rinse.* Squeeze and strain the juice of half a lemon into one cup of cold water and stir. Pour over damp hair. After three minutes, rinse.

Now that I had the recipes, it was time for the second part of my investigation: the quest for scientific validity. Because the California-based firm of Redken Laboratories, Inc. has long been an outstanding innovator of hair and skin treatment products, combining advanced techniques with traditional herbal and natural lore, I sought

(Continued on page 125)

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■ **In the mid-1940s** our readers learned of such innovations as set-in butcher block cutting boards, automatic timers to switch electric ranges on and off, conveniently placed island work surfaces and recessed over-the-counter lighting.

■ **The 1950s** saw the kitchen come of age as the heart of the home, with as much attention paid to layout as to space. Our pages showed off kitchen-family rooms, kitchen-dining rooms and one magnificent kitchen that stood in the middle of a living room enclosed discreetly behind folding shutters.

■ **In the 1960s** we presented a richly detailed French country kitchen, with an old-brick floor and a wood-burning brick fireplace, set in a renovated New York City brownstone. Let it all hang out—or up—were the guide words. In this kitchen and others we featured, appliances were concealed and tools and utensils were hung on walls and hooks. "Let the tools be the decoration," said one innovative designer. Said another: "Anyone can come into my kitchen and make an omelet . . . and never have to ask where anything is." And for the first time, the kitchen was conceived not only as a family gathering space but as an entertainment center, an inviting location that guests felt welcome in and hostesses were proud to show off.

■ **In the 1970s,** when fast-rising building costs and the energy crunch first struck the American consciousness, the need to create more compact housing prompted the dictate "Build smaller." The kitchen became space-conscious, viewed not as a separate room but as a series of flowing spaces. Throughout the '70s designers were predicting that the traditional kitchen was doomed, that by the '80s cooking techniques would change and kitchens themselves would become modules: movable, flexible, rearrangeable. It's possible, of course, that kitchen planning and the design and use of appliances will be radically different in the years ahead. But if there's a current trend to note, it's that the kitchen is more of a gathering place, more of a room of many moods, many uses.

■ **The 1980s** kitchens shown on the following pages represent the culmination of 40 years of design innovation, the best of the new combined with traditional elements: great kitchens anyone would enjoy working in, living with. ►

Great
KITCHENS

1. SEE-THROUGH STORAGE WITH OLD-WORLD ELEGANCE





SEE THROUGH STORAGE WITH OLD-WORLD ELEGANCE



Inviting and pleasantly old-fashioned, this New York City apartment kitchen was once two rooms. Interior designer Mariette Himes Gomez combined a kitchen and a butler's pantry, carefully retaining the handsome old cabinets (installed when the apartment was first built) around the edges of both rooms. She designed additional cabinets and an island with a cooktop to blend in unobtrusively, then visually united old and new units with Corian countertops. The fact that the owners and visiting grown children like to cook together dictated the plan of the kitchen: the island where several people can work at once; two sinks (one of them double) flanking the dishwasher under the window *(see preceding pages)*. Under the other window the designer built a banquette, creating an informal dining area *(left)*. Many features in the kitchen are professional in their efficiency though not actually commercial: a powerful fan in the hood; an air-cooled pantry *(right)* for storing fruit, soft drinks, wine, food for a large party, even flowers and plants; heat lamps (to keep food warm) under the cabinet nearest the dining room door; a conventional wall oven that can convert to a microwave unit. Some drawers in the island were especially designed with slots for knives and potlids. ■ *Editor* KATHLEEN MAHONEY

Kitchen Pluses

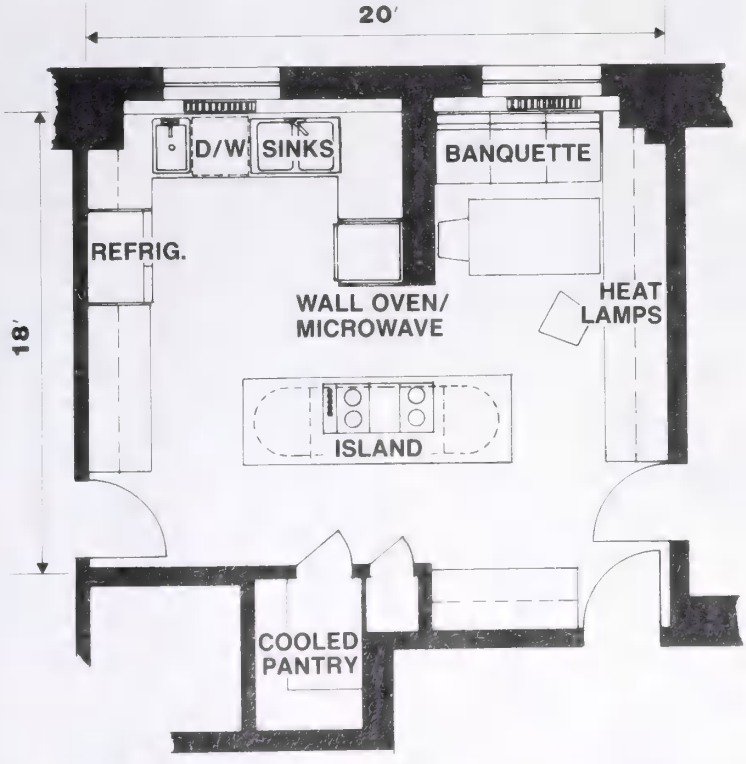
- Large work island, designed and placed so that two or more people can cook without crowding each other *(see plan)*
- Air-cooled pantry, created by enlarging a broom closet; an air conditioner plus insulation keep temperature around 55°
- Minimal spruce-ups for handsome old cabinets with glass door insets: fresh paint and new chrome for the pulls



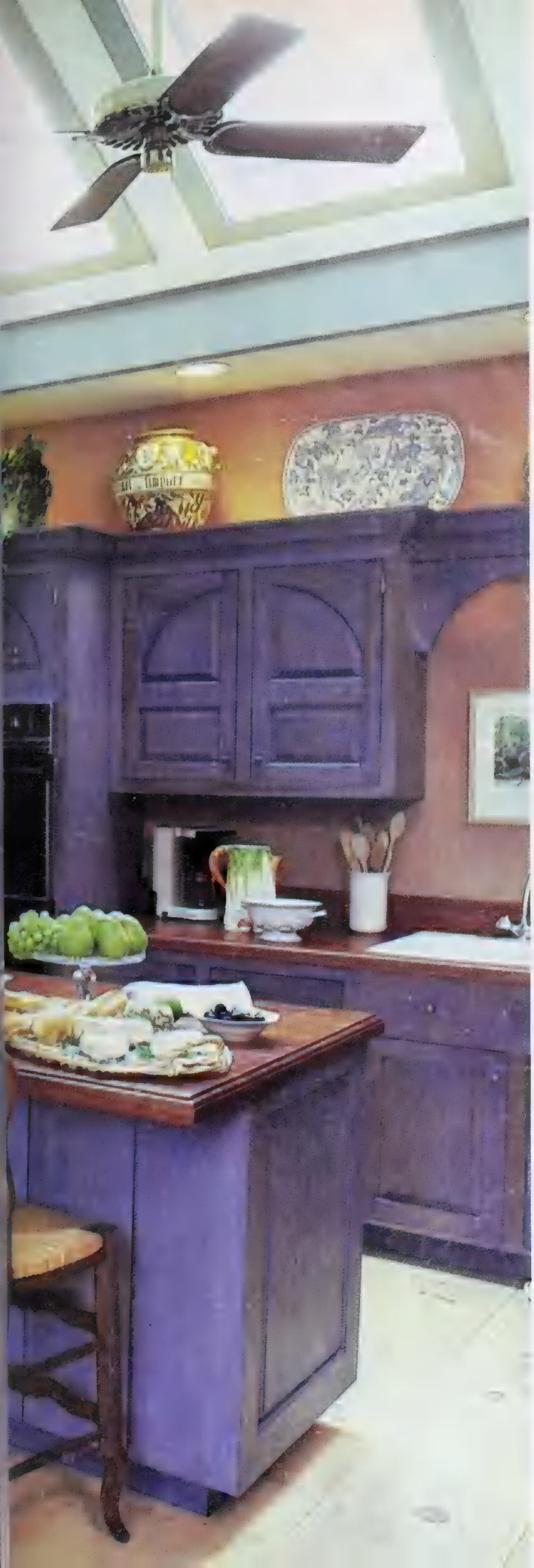
TOM YEE

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The charm of this city kitchen comes from traditional details—glass-fronted cabinets, random-plank floors and country antiques—all planned for a family of cooks




Great
KITCHENS



2. A WELL-EQUIPPED ISLAND SERVES COOK AND COMPANY

Country French style turns two spaces into a rustic family gathering place

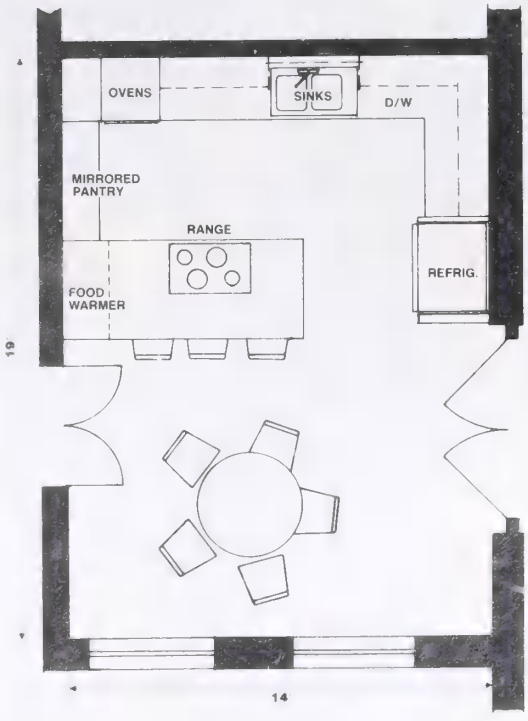
In creating a combined kitchen and dining room, designer Beverly Ellsley needed a common denominator that would establish an efficient, visually appealing place for entertaining. She found her vital link in a work island that doubles as a breakfast table and buffet server—food goes from the cooktop to heat lamps hidden in a unit covered with delft tiles. Her style secret was rich substitutions for standard kitchen materials—deep cherry wood for the counters; carved doors and architectural moldings for the cabinets; rustic wide-planked pine for the floor. Detailing also adds to the kitchen's refinement—the cherry counters have molded edges; the pantry beside the oven has mirrored panes to make it look more like classic furniture; and the cabinets are finished in a blue stain that gives them the color impact of paint without sacrificing their furniturelike wood grain.■

Editors KATHLEEN MAHONEY *and* BEVERLY McGUIRE

Kitchen Pluses

- Deep cherry wood counters with carved edges provide a stylish alternative to butcher block
- Peninsula counter serves as a buffet area where food can simmer on the range or be warmed by heat lamps *(see plan)*
- Pantry beside oven has mirrored panes to add airiness
- Fan and openable skylight provide energy-efficient cooling
- Shelves built into island hold cookbooks and dinnerware

FOR MORE DETAILS, SEE PRODUCT INFORMATION




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3. ROOM FOR COOKING AND LIVING
fireplace made a perfect setting to put in an all-new kitchen that is ideal as a gathering spot for guests and family.





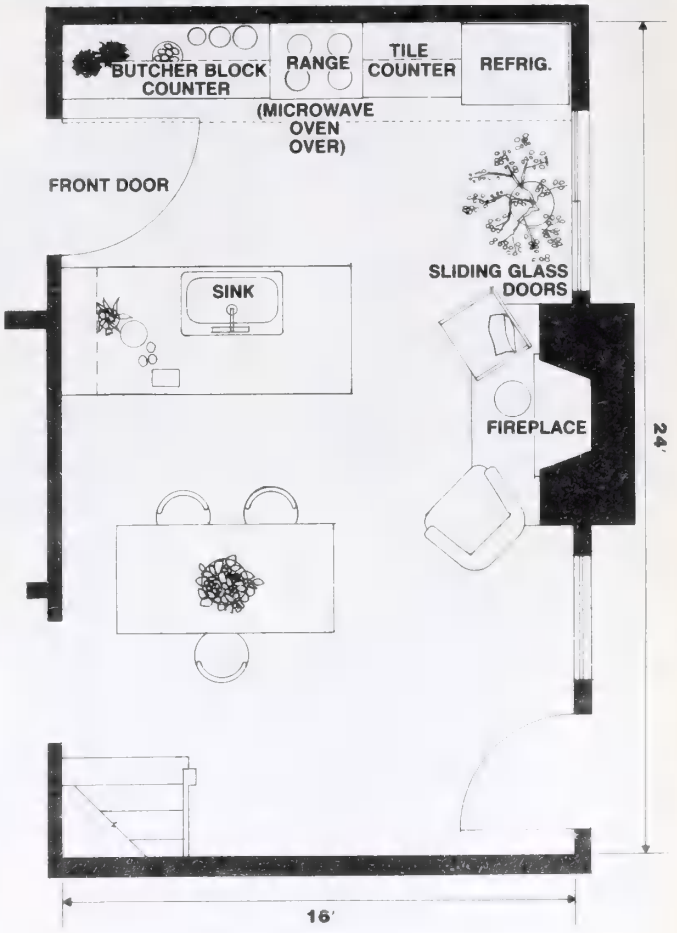


JAMES LEVIN

Everyone always wants to be in the kitchen—so why not turn it into the most spectacular room in the house?

The idea of turning a formal Tudor-style living room into a kitchen was born at a party when interior designer Beverly Ellsley off-handedly remarked that her hosts could use a living-room-sized kitchen. "I laughed off the idea," says the owner, an avid cook and mother of three young boys. Then she began to muse: Wouldn't it be wonderful to have an expansive room where she could cook, guests could sit by the fire and children could play under her watchful eye? This was not possible with her existing kitchen, small and ill-situated at the back of the house. So she asked Ms. Ellsley to turn it into a guest room/playroom and refit their seldom-used living room for cooking and entertaining. Now the owners can accommodate ever-present dinner guests and integrate family activities, all under one soaring roof. ■

Editors KATHLEEN MAHONEY *and* BEVERLY McGUIRE



Kitchen Pluses

- Drawers for pots and pans eliminate wasted cabinet space
- Countertop overhang serves up snacks (just add stools)
- Refrigerator, placed near sliding glass doors, is convenient for outdoor service *(see plan)*
- Tiled counter by range can stand hot pots, warmed plates

FOR MORE DETAILS, SEE PRODUCT INFORMATION

4. MAKING FOOD PREPARATION THE FOCUS

Central cooking station, generous counters provide both chef and family with luxurious elbow room

Polished marble, glass-brick walls and beautifully detailed hunter-green cabinets add up to a refreshingly sophisticated look for this kitchen in a 1930s Connecticut house. But interior designer Charles Morris Mount, who merged three small rooms to create the generous 28-foot-long space, likes marble for its practical qualities as well as for its beauty. "Because it's a natural material it gets richer as it gets older, and marble this color hides many stains—very important for a family with two young children." He also chose glass brick for the curving wall of the newly added "mud room" *(below)* for practical as well as aesthetic reasons: It lets light into the room while giving the owners privacy from nearby neighbors. At night, lights along the driveway make the bricks shimmer and sparkle. Another curved glass-brick wall *(right)* blocks the pantry from view while letting light from its window into the work area.►






Great



MAKING FOOD PREPARATION THE FOCUS

The ideal uninterrupted working surface for avid bakers: an expanse of marble on a fully-equipped island

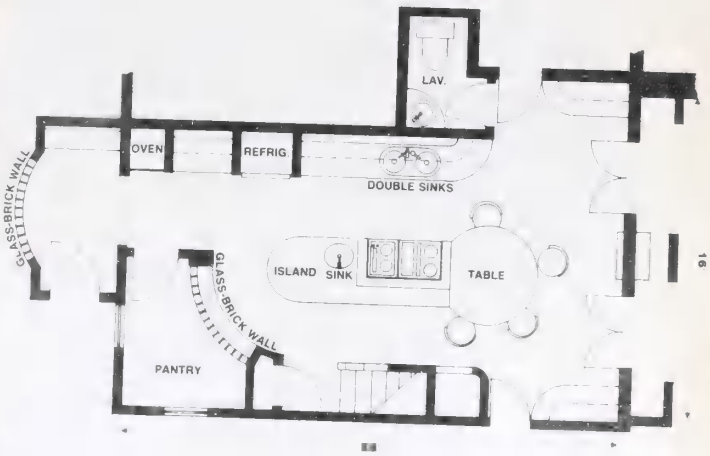
"The most important thing about the whole kitchen is the island," says Charles Mount, who designed this remodeled room in Connecticut. "It's sort of the old-fashioned hearth idea—the heart of the house where all the cooking is done and where everyone eats." Although the island, with the attached table, is 16 feet long, and the room 28 feet (the owners wanted a space large enough for everything—cooking, entertaining, being with their children), the work triangle itself is very tight. "Whoever is cooking has to move only six steps in any direction," says Mr. Mount, who placed the range in the island *(see plan)* so that it would face a long counter with double sinks *(left)*. The sinks are round, echoing a recurring motif throughout. "We like curves," says Gene L. Nemeth, project designer for the remodeling. "Curved walls and cabinets are harder to build, but better for people. No one moves around a room in 90-degree angles, and corners that protrude take up space." ■

Editor JASON KONTOS

Kitchen Pluses

- Center island with shallow, round sink eases all food preparation, from rinsing vegetables to cleaning utensils
- Overhead rack system, echoing the shape and length of the island, holds an ample supply of pots and pans and is fitted with shaded light fixtures
- Long under-cabinet counter (with durable top) supplements the island when more work space is needed and can also be used for serving during large parties

FOR MORE DETAILS, SEE PRODUCT INFORMATION




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KITCHENS



5. COLLECTIONS DRESS UP A PLAIN-JANE KITCHEN

Rather than remodel a 1798 kitchen, a caterer covered flaws by hanging up the tools of his trade

When Mark Laskowski, a partner in the catering firm of Lars and Penates in New York City, first saw this kitchen, his heart sank. Although the house was splendid, the room most important to his culinary interest was a jumble of exposed pipes, heat ducts and sealed doors. He bought the house anyway and, unable to afford an expensive kitchen overhaul, resorted to camouflage. For instance, a huge furnace duct, painted red, looks like a chimney flue for his vintage wood-burning and gas range. The 1950s linoleum floor was covered up with red deck paint and a closed-off door was hidden behind a far more useful corner cupboard. Charting new territory for his basket collection (not shown), Mr. Laskowski hung it from the ceiling to conceal water pipes. In another attempt to omit eyesores he covered the walls with antique copper pots, willowware, cow creamers and assorted collectibles. With so much to bewitch the eye, who could possibly fault an odd pipe or two?■ *Editor* MARY EMMERLING

Kitchen Pluses

- Innovative open storage: A brass hat rack keeps copper cookware within reach; an iron pot rack displays bowls
- Instead of traditional kitchen cabinets, an antique hutch and corner cupboard hold collectibles and dinnerware
- A coat of barn-red deck paint gives a tired linoleum floor an attractive and practical finish
- An electrified kerosene lamp provides effective overhead lighting and a decorative period accent



VILLA·EMO



KAREN RADKAI

A PALLADIAN TREASURE RESTORED WITH PRIDE

There are, in fact, *six* Villa Emos. Two are historically famous—one built by Andrea Palladio, the other by his student, Vincenzo Scamozzi. The date over the portal of the house shown here reads 1588, and its design is attributed to Scamozzi, who architectural historians believe was responsible for finishing several houses begun by Palladio before he died in 1580. Scamozzi's summer villa is in Monselice near Padova (Palladio's is in Fanzolo and is open to the public). In 1966 the Contessa Giusseppina Emo returned to Monselice from her residence in Rome to undertake a thorough restoration of the house. And, amazingly, she did all of it in only 15 months.



Andrea Palladio had established a new elegance of house design when he began building simple farmhouses in the style of imperial Greek and Roman temples. Scamozzi carried on this tradition, but his Villa Emo is smaller than most Palladian houses and, to use a 1980s expression, is more "trendy" or stylized—a result of Scamozzi's reflecting the changes at the turn of his century. Like Palladio, Scamozzi left plans from which the Contessa was able to determine what went where while the villa was being cleaned and restored. Discovered, among other things, were the true terra-cotta capitals of the terrace's pillars.►

The 16th-century architect Andrea Palladio established an elegance of design based on classical Greek and Roman temples. His pupil, Scamozzi, tended to update his teacher's formal principles and vision.



Contessa Emo knew instinctively that Scamozzi would have had *peschiere*, or ponds, for carp in the garden. She told the gardeners to begin digging and they found two, one of which is shown *(opposite)*.
The soft pink gravel, called *trachite di Verona*, contrasts with the thick boxwood hedges. The terrace overlooks the rose gardens *(top left and above)*. The Contessa's grandchildren, Almorina and Anita Festa *(center)*.





Two extraordinary events took place while this villa was being restored. Contessa Emo found that it had been used as a storehouse, almost as a barn. Above the grand salon *(left)* was a vast room in which corn had been stored, sometimes by the ton. Engaging local craftsmen and artists to execute the painstaking work of restoration, she had all the corn removed as well as the iron beams that supported the salon's ceiling. Within 10 days the great vaulted ceiling, with its frescoes by Bernardino India, literally sprang back into its former shape.

The story of the second "find" revolved around the tragic state of Palazzo Balladoro in Verona. This beautiful house had been bombed during the war to the extent that only one room remained. And in that one room were great frescoes by Jean-Battista del Moro and Bernardino India that the Contessa was permitted to remove and transport to Villa Emo. All now reside in the grand salon *(above)* and the green room *(opposite)*. After positioning each canvas on the salon's walls she had trompe l'oeil frames painted around them and, for the mural opposite, she had them continue interior architectural elements, all with paint, that seem to bring the outside of Villa Emo indoors. The floor in the grand salon is done in the timeless terrazzo style—each stone is separately polished before being laid by hand. Coats of oil smoothed over the stones, once they are all in place, help deliver the high sheen brought about by gentle buffing. The rooms of Villa Emo are filled with the fragrance of roses cultivated in gardens surrounding the house. Contessa Emo takes great pride in the arrangements she makes for her family. While Palladian tradition dictated placing houses close to producing fields, Contessa Emo chose to plant her fields with many varieties of flowering rosebushes, a source of pride for the Emo family.►



LOCAL ARTISTS AND CRAFTSMEN WERE ENGAGED TO UNDERTAKE THIS RECENT RESTORATION

Three great canvases by Jean-Battista del Moro were rescued from a bombed-out palace in Verona. One of the many associations formed in Italy to save antiquities permitted Contessa Emo to move the paintings to her villa.

The family's own Venetian furniture fills the grand salon of Villa Emo. Over the coral-silk sofa is "Autumn Harvest" by del Moro *(opposite)*; hand-painted trompe l'oeil frames set off the remaining two del Moro canvases *(top)*. Tobacco-green silk sofa and chairs are 19th-century Italian pieces. One of Contessa Emo's flower arrangements *(above left)*.



MAKING THE MOST OF EACH ORIGINAL STRUCTURE, THE FAMILY CREATED ANOTHER HOME FROM THEIR STABLES



Marina Emo's kitchen reflects her lifelong love of native Italian crafts. The copper pots, earthenware dishes and carved chairs she has collected all come from the vicinity of Monselice. Her kitchen is part of a six-room cottage she has refurbished from the Villa's former stables.

Historically, Palladio planned the interior of houses so that public rooms would look out on beautiful views, but the work rooms—such as the kitchen and pantry—would be to the rear, keeping the commotion of daily living beyond the family's awareness. Perhaps La Barchessa, which sits to one side of Villa Emo, was originally intended to be part of the house. Contessa Marina Emo has outfitted this 16th-century outbuilding, once a stable, for her own residence. It has six rooms, one of which is the kitchen *(left)*, a dream of traditional Italian country style. Its woods, copper pots and earthenware dishes have all been collected by Contessa Emo from the surrounding area of Monselice. Typical of Italian flair is the mix of bright playful watercolors over each doorway with the hardier copper pots and dark wood trim. Friends and family love to come to La Barchessa—the kitchen's friendly informality always makes one feel entirely welcome.

So do the bedrooms. This one *(opposite)* is a guest room in the main house tucked way upstairs under the eaves. The bed is a 19th-century wrought iron antique and the linens and bed hangings are all Turkish antiques. Lyre-backed chairs are 19th-century children's chairs. A small dressing table, to the left, is placed before a small, top-story window.

Says Marina Emo, "I think the most important thing to remember about this house and other Palladian houses like it is this: They were all built to be farms. And because they were designed to be houses close to the work of the family, each and every room was made to be deliciously enjoyed, filled with light (they open onto great views), cool in summer, warm in winter. If you miss that essential quality of houses-to-be-lived-in, you miss out on the sense of absolute perfection the architect had in mind. The whole purpose of building a house like this is to reflect its good common sense. That's why my mother restored it. And why we love it."■







PHOTOS: EXTERIOR, PAUL WIRTHLIN; INTERIORS, RALPH BOGERTMAN



Top: Early-1800s Federal-style house in New Hampshire. *Above:* White ceramic platters, Wolfman, Gold & Good Co.; lace tablecloth, Cherchez; majolica plates, Gordon Foster; antique magnifying glasses, Philip Pfeifer; colored ironstone platter, wooden bucket, George II lowboy, Kentshire Galleries. All furniture, fabrics, wallpaper, Sears.

DECORATING AT RETAIL

AN 1800s HOUSE GETS NEW COUNTRY DECORATING FROM A CATALOG



These light-filled rooms *(shown above and following)* belie the cool reserve that somehow had been preserved along with the original fittings in this early-19th-century house. Here, soft color unites furniture, curtains, table skirt and walls papered above and sponge-painted below chair rails. House Beautiful editors chose Sears's new Open Home collection, available from their catalog and at stores. It's a coordinated group of pine and upholstered furniture, fabrics, wallpapers, rugs, bedding, tableware and more.►

SHOPPING LIST

2 wing chairs/ Colony Quilt fabric†	*each, $450	Country Plaid fabric: curtains, pelmets, table skirt, $12 per yd.	504
2 Thames ottomans/ Colony Quilt fabric†	*each, 150	Gingham Dot fabric: $12 per yd.	360
Cocktail table	250	Gingham Plaid wallpaper, $17 dbl. roll	119
Ceramic jug lamp	80	2 Botanical prints	each, 40

All prices are approximate *Price determined by fabric selection †Custom fabric used on this piece

DECORATING FROM A CATALOG



Rufus Porter's murals, commissioned by an early owner of the house, give character to what is now a combination library/dining room *(above)*. But a weak palette for the walls and disproportionate shelving had thrown their impact out of balance—a problem that was easily corrected by restoring the original rich, robin's egg blue paint scheme and rebuilding the old bookcases so they extend all the way to the ceiling.

The current owners also stripped 15 layers of paint from the fanlight moldings and the door. Light window treatments admit filtered sun. Throughout, honey-toned pine furniture, natural textures—baskets, a sisal rug, a wicker settee in the bedroom—and splashes of white provide lightness as well. ►







Top and above: Scallop-edged hutch and cattail bench add warmth to living room corner and hall. *Left:* Pair of flower urns lend symmetry to mantel while table accessories strike an informal dining note. Dhurrie rug, Stark; painting, John Rosselli. All furniture, plates, flatware on these pages, Sears.

SHOPPING LIST

Round dining table, two 12-inch leaves ___ $340
2 ladderback chairs/ Admiral seafoam-green fabric† _____ *each, 200
4 side chairs/Admiral fabric† _____ *each, 200
Flatware, 4 settings ___ 30
Floral bouquet dinnerware, per 20-piece set ___ 70

Top right picture (living room)
Sideboard _____ 350
Open hutch _____ 300
Chintz plates, per 20-piece setting ___ 70

Bottom right picture (hallway)
Cattail bench _____ 350
Cotton rug runner ___ 50
Woodbine wallcovering 153
2 prints _____ each, 30

All prices are approximate *Price determined by fabric selection †Custom fabric used on this piece

DECORATING FROM A CATALOG



A brass and white-painted bedstead and wicker settee fit comfortably into the master bedroom, which functions as a sleeping/sitting space. Striped wallpaper permits interplay of soft patterns in light gray-blue as well as stronger color in the antique quilt on the settee's cushion. A rag rug over painted floors gives lightness under foot. ■ *Editor* KATRIN TOLLESON

Baby quilt over mantel, Made In America; appliqué quilt on settee, Thos. K. Woodard; hand-painted botanical prints, Ursus Books; furniture, white eyelet bedding, Shepherd's Check bedspread, rag rug, fabric and wallpaper, Sears.



SHOPPING LIST

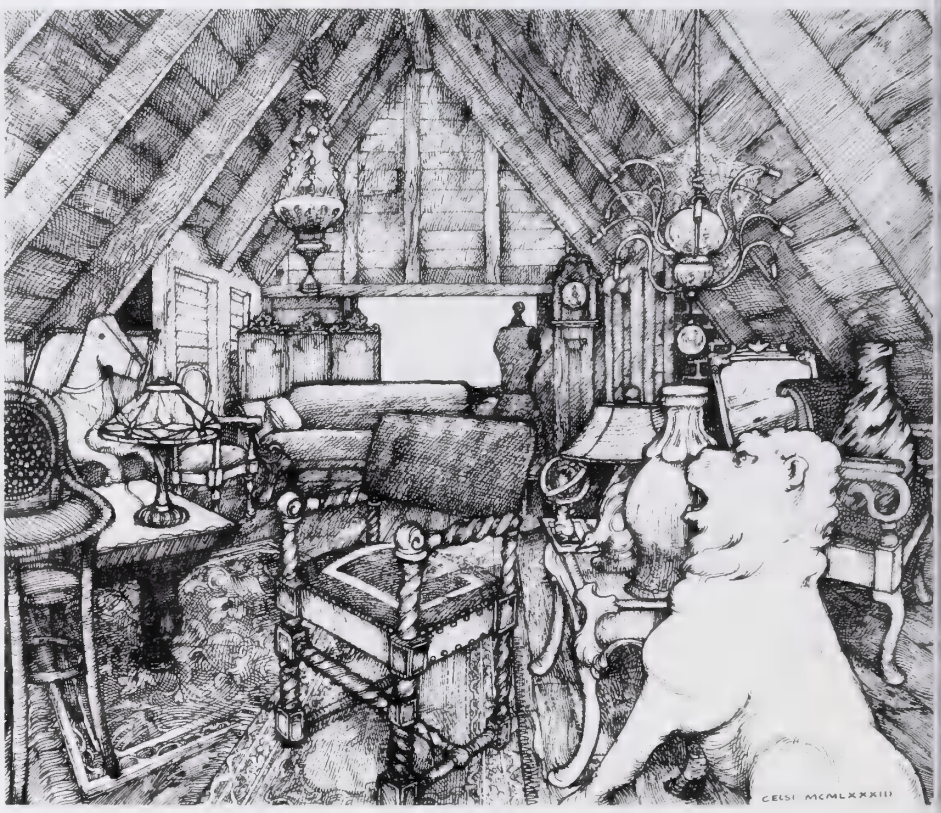
Cotton rug	$200	Rectangular table	250	Colonial Stripe wallpaper, $17 per dbl. roll	136
Wicker settee	250	Serving tray	30		
Wicker chair	165	Sweet Pea fabric on curtains, pillows, valances, table skirt, $12 per yd.	420	*On queen-size bed:*	
Armoire base and deck	1,200			Painted/brass headboard	450

Pamela sheet/case set	45
Pamela shams	48
Pamela dust ruffle	36
Pamela comforter	70
Shepherd's Check spread	104

FOR MORE DETAILS, SEE PRODUCT INFORMATION

House Calls

Borrowing attic treasures fulfilled these summer guests' need to warm up a strangely spare Victorian house



by Anatole Broyard

Last summer, in the middle of August, someone offered to rent our house in Martha's Vineyard at a price that promised to solve our September school bill problems. We weren't looking for a tenant because our house in Connecticut was already rented through Labor Day, but we needed the money, so we packed up, found a garage apartment for our two teenaged children who wanted to stay, and left the island, solvent but homeless.

It was sheer luck that our closest friends, who lived in Rhode Island, were visiting relatives out west and their house was empty. We were invited to take their place for the next three weeks and it seemed a perfect solution: a good-sized house in a pleasant town. "It's not like going to a strange place," my wife said. "Staying at a good friend's house is the next best thing to being home."

But she was wrong: It *was* a strange place. Without our friends there, it seemed altogether unfamiliar. It reminded me of a deserted theater after the audience and actors have gone and only the set remains. About 10 years younger than we are, our friends are extremely attractive and accomplished and they've always lit up the house for us with their presence. We're so glad to see them whenever we pay them a visit, so full of accumulated news and talk, that we hardly notice where we are.

Now we've discovered that there's a

great difference between visiting friends and staying in their house without them. For the first time, the house struck us as cold and unwelcoming, almost ugly. It's a Victorian house, the kind that has to be furnished and decorated with a lot of imagination—with love, bravado or wit. My favorite Victorian houses are those that are almost ironically furnished yet, though our friends are people with a richly developed sense of irony, there was no sign of it there. Instead of capturing the ironic quality of the Victorian style they seemed to have blundered into the depressive.

They had furnished it so strangely that the house appeared to be in mourning for its former fullness. To me, Victorian houses—especially elaborate ones like theirs—suggest fantasy, hyperbole, even playful bombast. They're full of eccentric spaces, architectural extravagances, protuberances, proliferations. I imagine them calling for ormolu, lacquer, papier-mâché, silver-mounted ostrich eggs, elephant's feet, stuffed birds under glass domes, stubborn clocks that refuse to recognize the passage of time.

A Victorian house ought to be a statement, but our friends had turned theirs into an understatement. "It's as if Samuel Beckett was their decorator," my wife said, "instead of Charles Addams." We walked through the rooms. "I feel," she said, "as if we'd joined a nudist colony." For me, it was like the bachelor apartments I'd inhabited 20 years ago, rooms that were designed to notify visiting women that I was not interested in making a home for anybody.

The opposite of homey, according to Freud, is uncanny, and that's how our friends' house felt without them. It was like a grave that had been robbed. As the days passed, I began to suffer from what psychologists call separation anxiety. I developed a hunger for *things*.

When I mentioned this to my wife, her face took on a conspiratorial expression. "Let's do it," she said.

"Do what?" I asked.

"Let's fill the house with things. They must have things somewhere—wedding presents, mistakes, leftovers from their first apartments, hand-me-downs."

She was right. In the attic we found furniture, a couple of Oriental rugs, lamps of varying degrees of anomaly, ceramic bowls, a knitted afghan, a few small tables and odd chairs, even a bronze sculpture of a crouching lion. We discovered decorative cushions, a small, leather-covered chair, a few pieces of pewter, marble ash trays, ornate bookends and several objects so miscellaneous we couldn't put a name to them. "It's a treasure trove," my wife said.

We began with the living room, where everything seemed to be set at the wrong angle. "What is life," my wife asked in the tone of Hamlet's famous soliloquy, "but a question of angles, the angle of your vision?" Our friends had arranged the furniture as if they were solving a problem not in human relations, but in geometry. The armchairs faced neither the fireplace nor the couch, but abstract space, and the couch, which did face the fireplace, exactly bisected the room, giving it a split personality.

I moved the furniture while my wife distributed some of the attic loot around the room. As a final touch, she folded back the glass doors on the fireplace, shaking her head because she would have liked to take them off. We stood back and appraised the effect. "It may not be great," my wife said, "but at least it looks as if somebody lives here."

"At their age," I said, "they think that a healthy narcissism is all the furniture you need."

We did the dining room and then moved upstairs to the master bedroom. My wife clicked her tongue at the large mirror at the head of the bed. "They're not *that* young," she said, "and marriage is not a mirror image." After lots of climbing on chairs, she draped a quilt over the mirror.

We were scheduled to leave before our friends returned, and as we were loading our car we suddenly experienced a crisis of conscience. "What have we done?" my wife cried. "How did we dare?"

Caught up in her mood, I said, "It must have been an attack of hysteria. Renting both our houses like that, we felt evicted and this is our acting out."

"We've got to put it all back," my wife said. "They'll never forgive us."

I disagreed, appalled at the work it would involve. "Let's tell them that we did it as a joke."

As it turned out, the joke was on us, because our friends saw right through our rearrangement. They were greatly amused by the thought that we couldn't live for three weeks in their house without turning it into a nest. Caught in the act, we confessed. We thought, we told them, that it was anxiety about space that kept them from having any clutter, any small objects or bric-a-brac, in their rooms. It was *their* generation that has talked so much about space, and it seemed to us that they were afraid of occupying the spaces, that they equated emptiness with potentiality.

But they thought *we* were anxious about space, not them, that we filled it with things as if to erect a barricade against the world, as if we needed to reflect in each object the idea of home, to chant it like a litany. They teased us about living in "furnished souls," like e.e. cummings's Cambridge ladies.

What it came down to in the end was that, unlike them, we were old enough to be tired of space. We felt that perhaps there was too much space in modern life and we tried to compensate for this feeling in our house. We preferred furniture that had a patina of human use and affection, while they chose neutral surfaces on which they could scribble their own swift passage.

"How," I asked my wife, "can such close, compatible friends disagree so completely about something so fundamental?" She was silent for a minute or two, and then she smiled. "I think I understand," she said. "It's as if we had made a secret pact to divide up the possibilities between us. You might say that we acted out each others repressed fantasies."

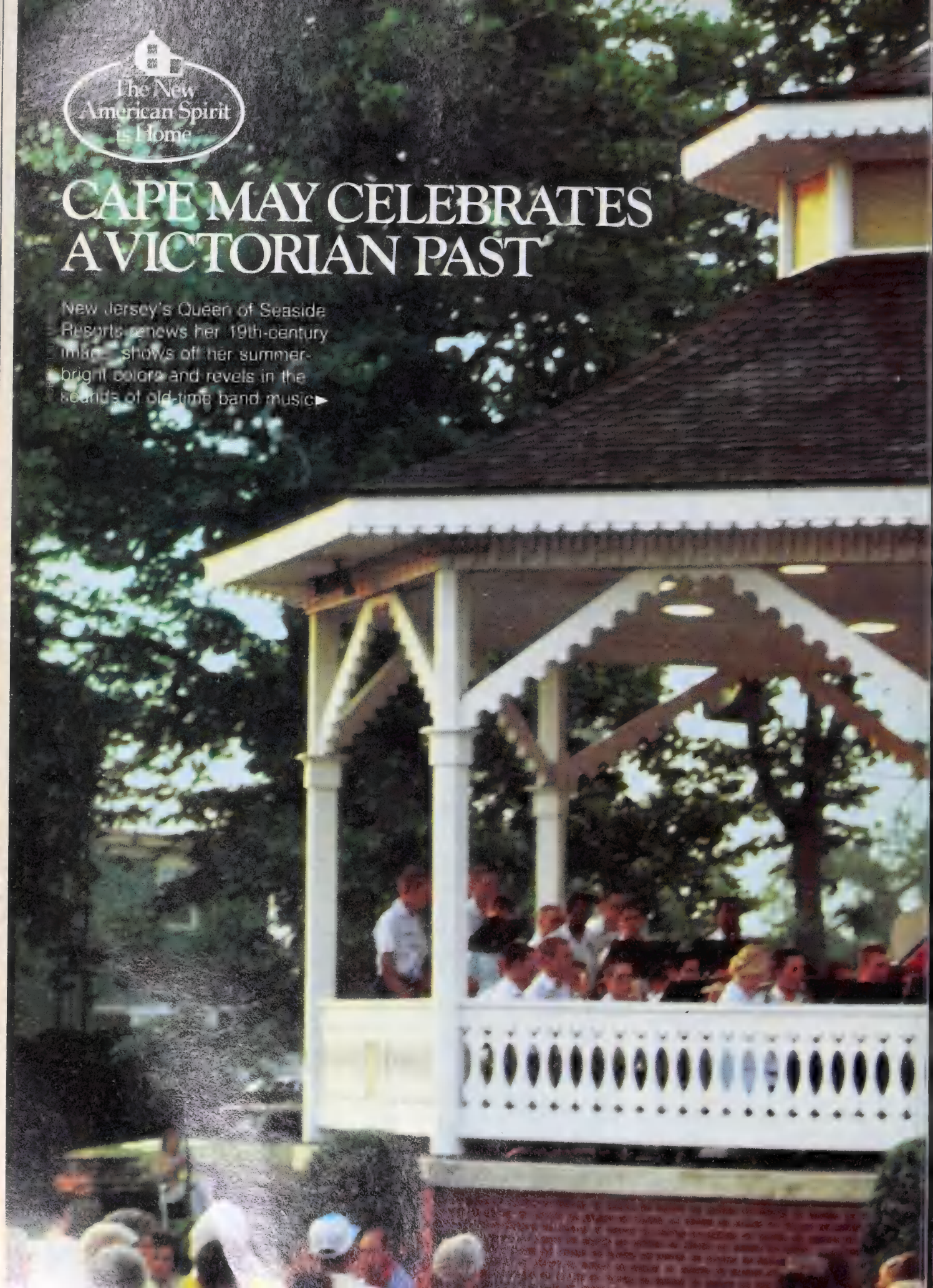
I turned her theory over in my mind. "I like it," I said. "Whether it's true or not, I like it. It's not every man who can boast a philosopher as a wife."■

Anatole Broyard is a daily book critic and feature columnist for The New York Times.

The New American Spirit is Home

CAPE MAY CELEBRATES A VICTORIAN PAST

New Jersey's Queen of Seaside Resorts renews her 19th-century image, shows off her summer-bright colors and revels in the sounds of old-time band music►













Drawing her visitors from the upper reaches of society, Cape May prospered for more than 50 years. Much of her appeal was the small-town, family-oriented spirit that contrasted with the extravagance and formality of such resorts as Newport and Atlantic City. With her popularity came a flowering of grand beach cottages of exuberant variety and vitality.

After the first World War, popular taste changed and the crowds drifted from Cape May. By the 1950s, she had grown shabby. When developers began to eye the town, residents organized to save it.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

Their fight took them longer and further than expected. In 1976 the town was declared a National Historic Landmark.

Today Cape May is a summer-long celebration. Flags fly every day. Music soars from the bandstand each night. In quiet times, the houses speak for themselves. ■

—ANN McKEE WISER

Editor SUSAN GRANT LEWIN

Cape May is a living lesson in late-19th-century architecture: a Queen Anne style cottage *(1)*, French-inspired guesthouse *(2)*, Victorian colors on Joseph Hall cottage *(3)*, the Gothic Revival Abbey *(4)* porches aplenty *(5)*


CAPE MAY CELEBRATES
A VICTORIAN PAST

CAPE MAY CELEBRATES A VICTORIAN PAST



1

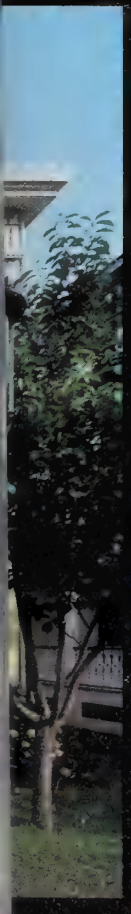


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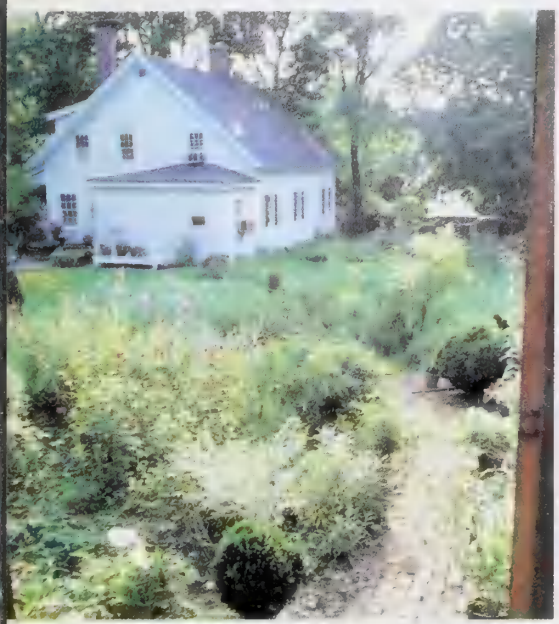
If you sit in a rocking chair on the porch at the Chalfonte *(left)* and half close your eyes, you can picture Cape May as it was 100 years ago. The streets are lined with romantic cottages in an array of picturesque styles and colors. On the boardwalk, known locally as Flirtation Walk, young ladies in white cotton afternoon frocks carry lace parasols as they stroll with their beaux. When the sun is low, they venture to the beach to "bathe." A white flag signals the ladies' turn, a red the gentlemen's. There are no lifeguards, but the custom of tipping a rescuer generously ensures some protection. After dinner, music from the bandstand draws crowds into the night air.

Much about Cape May hasn't changed. The streets are still lit with gas lamps, the evenings still bring music wafting on breezes and the Chalfonte still serves spoon bread every morning, fried chicken every Wednesday. The cottages are there too—restored, repainted and ready for the future. The town makes a point of picturing her past, taking great pride in her extraordinary collection of late-19th-century houses and traditions.

Cape May's location at the southernmost tip of New Jersey, where the ocean joins the Delaware Bay, has always been an advantage. Her first settlers came for fishing, hunting and whaling. When city dwellers anxious to escape the heat of New York, Philadelphia and Baltimore began to discover Cape May, she acquired a new personality. The first hotel was built in 1816. By the 1850s Cape May was known as the Queen of Seaside Resorts, with as many as 3,000 visitors a day. ►

Cape May panorama: Flags fly in celebration every day *(1)*. A gambling parlor known as Jackson's Clubhouse designed by the town's most popular architect, Stephen Button, has been reborn as the Mainstay Inn *(2)*. The Delsea *(3)* welcomes visitors with its sweeping roof line. Built in 1876 and little changed since, the Chalfonte *(4)* is the grande dame of Cape May's hotels. Each night the bandstand *(5)* comes alive with music.

MOVING OUTDOORS FOR THE SUMMER



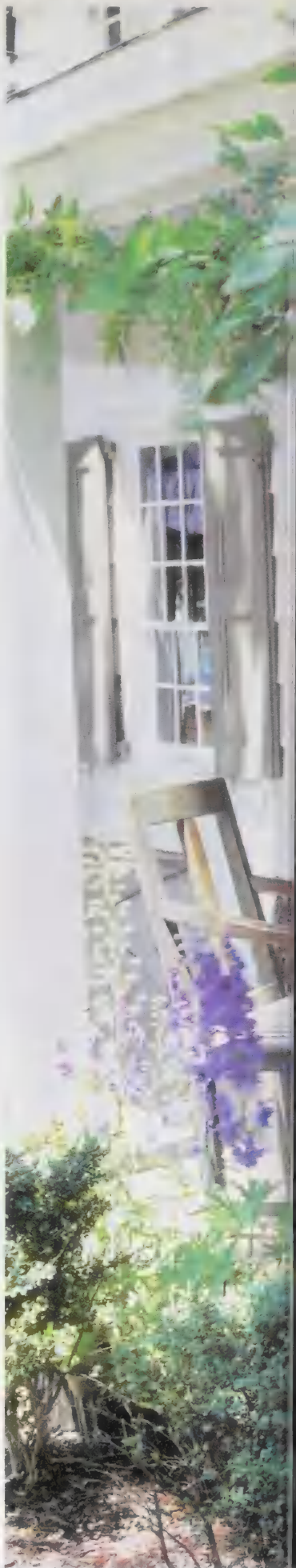


CHRIS CALLIS

"We started work on our gardens before we'd even moved into our house," says Joy Lewis, referring to the herb and flower gardens she and her husband, interior designer Robert K. Lewis, have been nurturing for four years. "To get enough sun for our herbs we had to take down some old, ungainly trees and clear the lawns leading to the house by removing what seemed like acres of stubborn undergrowth." The Lewises have done all the work of redesigning and replanting their gardens themselves.

In four years the Lewises have installed a formal herb garden with hand-laid brick paths, planted an orchard of antique variety apples, cleared a soccer field for their two growing sons, restored a grape arbor, built a potting and drying shed, reintroduced ground covers and are now working on an English-style wildflower garden. They've also refurbished their 10-room cottage—a harbor master's house built in the 1830s near New York's Long Island shore.

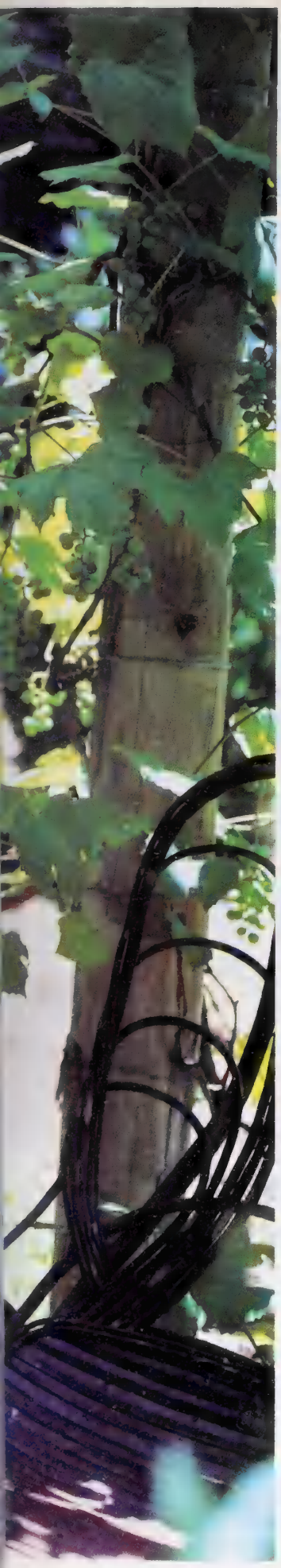
In the summer the Lewises use their garden as if it were an extension of the house. Sometimes they dine out on the porch; sometimes they set up long tables there for indoor-outdoor buffets. Or they place a table under the grape arbor for a Sunday breakfast. Whatever spot seems right, the colors and fragrances of flowers are included in every setting.►



Twisting wisteria vines wrap the edge of the porch roof on the Lewises' cottage *(right)*. Boxwood, hollyhocks and delphinium add their colors to the foreground. The cottage *(top left)* beckons from the drying shed. Mrs. Lewis is preparing vegetables for a summer supper *(left)*.


The New
American Spirit
is Home





CHRIS CALLIS

MOVING OUTDOORS FOR THE SUMMER



Robert Lewis says it was his grandmother who introduced him to the joys of flowers when he was only five years old. Together they planted and weeded, watered and watched as flowers and herbs grew and blossomed. This house on Long Island was his lifelong dream—a cottage with a view of water and enough land to indulge his love of flowering herbs and every kind of country bloom. The drying shed boasts tufts of herbs and flower petals used for cooking and potpourris.► *Editor* PATRICIA CORBIN

If a supper party has been held indoors, it's the Lewises' custom to move everyone outside for dessert: fresh strawberries, a chocolate nut torte and cookies under the grape arbor *(left)*. A first course of cheeses, fresh breads and figs is set up by the bed of bright pink phlox *(above and below)*. The Lewises' antique serving pieces include a glass cake stand and Wedgwood majolica plates.





Scented geraniums, surrounded by petunias, hollyhocks and artemisia, get a watering.



At the center of each brick-bordered diamond in the herb garden is a flourishing boxwood.



Brilliant pink phlox is the major planting in the central bed of flowers behind the house.

Tucked among the phlox are cosmos, antique roses, dahlias, blue sage, lilies and basil.

MOVING OUTDOORS FOR THE SUMMER

Blue delphinium, rose petals, rosemary, dill, lavender, sage, common moss roses and huge horseradish leaves are set out to be dried in the Lewises' new herb-drying shed.



iny birds' eggs nestle under the wild rasp-
erries Mrs. Lewis plants for homemade jam.



Mr. Lewis arranged this lovely bouquet of day lilies, nicotiana and black-eyed Susans. ■

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FEDERAL AND EMPIRE: A Classic Revival On Both Sides Of the Atlantic

Extension tables, sideboards and worktables made their first appearance in this period

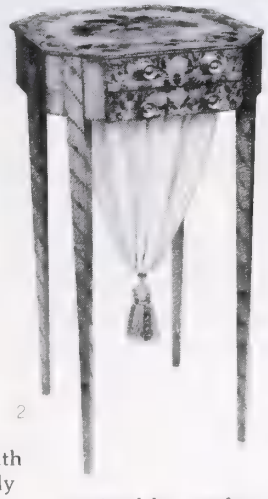
By MARVIN D. SCHWARTZ

Furniture design in the Federal era, 1790 to 1830, reflected the international interest in classical imagery. Classical motifs were employed as embellishments on furniture and inspired the adaptation of ancient furniture *forms* as well as their *motifs*. Design sources were imported furniture and books published in England. The new independence had not destroyed cultural ties but strengthened them. Designs of George Hepplewhite, Thomas Sheraton and lesser known figures were freely interpreted in major centers such as Boston, New York, Philadelphia and Baltimore. Each center produced distinctive work, and all of them tempered elegance with a restraint that set their work apart from that of English competitors.



1

This mahogany heartback side chair is an example of the simple outlines and delicate detail typical of Federal styling.



2

This worktable of bird's eye maple with fabric bag is an early 19th-century piece exemplifying the Federal era's concern for new, practical furniture forms.

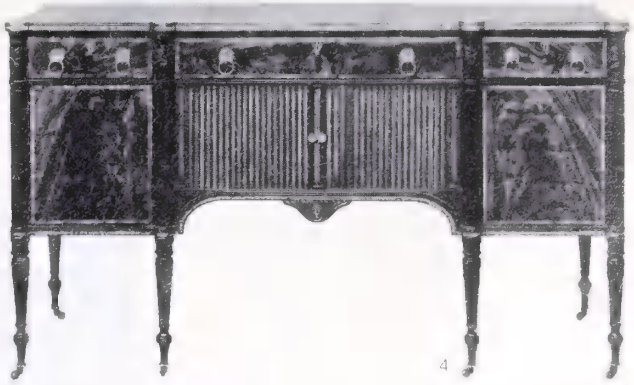
Federal furniture is delicate in detail and simple in outline. Examples that follow French Empire models are heavier in proportion with less subtle decoration. Federal design is characterized by surface decoration that is either in low relief, in patterns made of veneered wood inlays, or painted. Oval, square or rectangular shapes were favored over complex scalloped designs. Decorative motifs included some geometric patterns along with the classical floral, leaf and shell motifs. Tapered straight legs were favored. The simplicity of the Federal style enabled designers to achieve elegance with minimal effort, making fashionable work available to a larger market than would have been possible before the Revolution when elegance was expressed in carved work.



3

Tradition was an important concern for Federal era craftsmen. This upholstered easy chair follows models of an earlier period.

New manners and attitudes inspired new furniture forms. In this period the dining room became common and new forms were devised for it. Extension tables of various kinds and sideboards were known for the first time. The example illustrated is an adaptation of a design by Sheraton. Simple in line, its straight legs are embellished with fine reeding. The veneers add a subtle note of color contrast and the band of inlay under the top is known only in work from Boston.►



4

Another functional form introduced at this time was the sideboard. This mahogany piece was made in the Boston workshop of John and Thomas Seymour around 1800. It has veneered doors of birch, cherry and dark-stained woods.

1 COURTESY WILLIAM DOYLE GALLERIES. 2 AND 3. COURTESY THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM. 4. COURTESY THE METROPOLITAN MUSEUM OF ART



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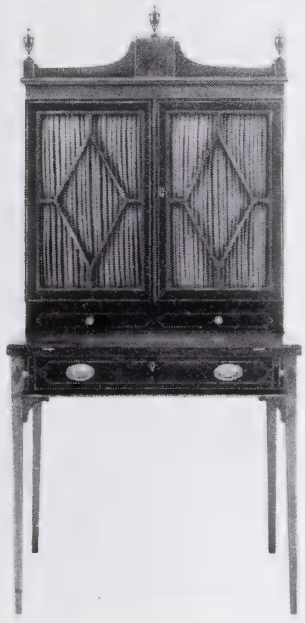
Pier 1 Imports. 300 stores. Check the white pages. In Canada, Import Bazaar. For gift catalog write, Pier 1 Imports, 2520 W. Frwy., Ft. Worth, TX 76102

FEDERAL AND EMPIRE

Detail: Straight, Tapered Legs And Wood Inlay

Another new form for the period was the sewing table or worktable. These often had fabric bags to store cloth. Sometimes they were designed with writing boards or with mirrors to serve as dressing tables.

The power of tradition is particularly evident in upholstered pieces. The easy chair illustrated *(previous page)* follows pre-Revolutionary models. The legs indicate it was a product of the Federal era. Chairs in fashionable designs are one of the best reflections of the style. The shield or heart-shaped back for example—popularly known as Hepplewhite—is a delightful expression of Federal design. The ornament is often carved delicately *(previous page)*.



1

This handsome, veneered lady's writing table topped with a bookcase is one of the innovative, functional forms that became popular at this time. It is an early 19th-century piece by Joseph Rawson & Son of Providence, R.I.

There was a growing interest in practicality as seen in the desk with the bookcase on top. Known in pre-Revolutionary times, later examples vary in size and often have writing areas in drawers or as folding tops of the lower section. The example illustrated has the expected delicacy in detail and handsome surfaces achieved by using veneers. The same form was made in Empire style designs by making its proportions heavier. In the Empire style, subtle color variations gave way to more dramatic contrasts. Dark woods dominate, with gilt bronze ornament and marble tabletops or with white columns.

Furniture forms based on ancient models began at the end of the 18th century. Thomas Hope in England, and Percier and Fontaine in France created designs closely related to ancient furniture from surviving vase paintings and frescoes. One of the easily recognizable expressions of the new approach are chairs in klismos designs. Regency models were the probable source of examples by New York cabinetmaker Duncan Phyfe. The painted version shown here represents the type of chair normally favored in Philadelphia and Baltimore.



2

At the close of the 18th century, Old World craftsmen began to make furniture forms based on ancient models. This chair, derived from the ancient klismos, is notable for its straight back panel on curving rails, rectangular seat and curving legs.

French influence was a significant factor in the Federal era, but it is evident in only a relatively small number of surviving examples. The gaming table shown here is a good example of work by Charles-Honoré Lannuier, a French emigrant craftsman who was trained in Paris. Its lines follow models associated with the French Directoire period.

Federal and Empire furniture varies enormously in quality, no doubt because this was the first period in which fashion appealed to a broad spectrum of the populace.■

Editor KATHLEEN MAHONEY



3

This gaming table by Charles-Honoré Lannuier shows French influence. Its lines follow models associated with French Directoire styling.

1 COURTESY THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM; 2 COURTESY THE METROPOLITAN MUSEUM OF ART; 3 COURTESY THE MUSEUM OF THE CITY OF NEW YORK

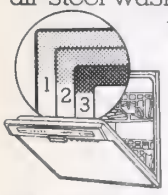


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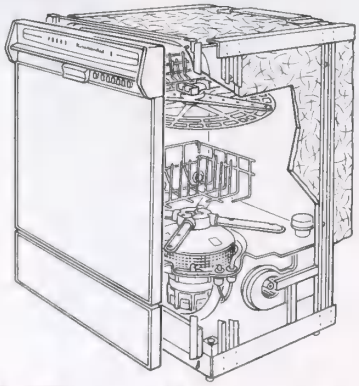
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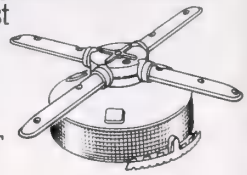
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WILLIAM P. STEELE

FOOD and ENTERTAINING

Midsummer Picnic in the Swedish Tradition

Wreaths of flowers, garlands of greens to twine the maypole, folk songs and dancing, traditional Swedish delicacies, aquavit and beer to toast the return of warm, golden days—all these are part of Sweden's beloved *midsommar fest,* celebrated on the longest day of the year. Christine Hall, who was born in Sweden, carries on this tradition with her husband, David, every summer at their house in Long Island, N.Y. Friends, many of them expatriate Swedes, come early with their children (this is a celebration that all ages love) to make wreaths and garlands. A picnic supper of smoked salmon, fish in sweet-and-sour aspic, new potatoes and cucumber salad is set out on tables under the trees. *(Recipes from Charlotte's, N.Y.C., on page 120.)*►

Midsummer Picnic in the Swedish Tradition









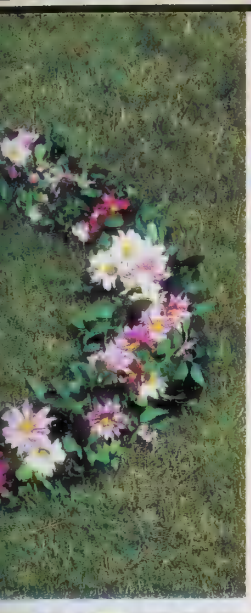








For a holiday that celebrates the return of sunlight and warmth, flowers are an important tradition. During the midsummer festivities in Sweden everyone wears a wreath of flowers; two huge flower wreaths hang from a crossbar of the garland-wrapped *majstång* (maypole) and flowers decorate the house, inside and out. Last summer Christine Hall and her friends gathered flowers and vines in nearby fields. **1)** Favorite Swedish desserts—jam-filled cake smothered with whipped cream and strawberries, a heart-shaped raspberry Linzer torte and oatmeal lace cookies—were served from a table on the porch. **2)** Flower-bedecked cabinet with aquavit glasses. **3)** Ms. Hall with her son Fletcher. **4)** Waiting for the

















FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

maypole dancing to begin. **5)** In Sweden, a girl wants to dream about her husband-to-be, she puts seven wildflowers her pillow on midsummer night. This 5-foot-wide wreath was hung om the maypole. **7)** Almost everyone wears a wreath. **8)** Traditional dancing around the maypole accompanied by folk singing. **9)** Bottles of aquavit were frozen in ice garnished with wild strawberries and clover blossoms. **10)** Field vines garland porch railing. **11)** Strawberries are a tradition at a *midsommar fest.* **12)** Flowers for the wreaths. **13)** A rest between dancing and picnicking. All pine antiques come from White Horse Antiques Shop and from C.C. Hall. ■

Editor TRICIA FOLEY

Setting the Style for Great Summer *Parties*





CHRIS CALLIS

These three enterprising teenagers *(above)* call their catering service Cook's Night Out, portending a new wave of painless party-giving for Newport, R.I., hostesses. The girls take complete charge of whatever goes into making a party, and cook what they call "perfectly pretty food" like their tea spread *(top)*. Everything is a picture, brightly decorated with flowers in bloom, and the simple but stylish results produce the best kind of parties: fanfare without the fuss.►

Above: **The catering threesome spreads a cloth for lunch on the rocks.** ***Right:*** **Newport's croquet team at practice before tea is provided by Cook's Night Out.**





For lunch on Newport's rocky shores the food and flowers become an edible garden, with dessert a treat for the senses: Strawberry sorbet in a scooped-out orange shell is embellished with glazed strawberries and rose petals, a fresh and pretty party idea for summer entertaining.



Roses, damask and rich ripe berries

In the glittering past, Newport's summer entertaining was serviced by in-house cooks, butlers and maids. Heavy damask cloths, elaborate menus and stiffly arranged centerpieces were the party ingredients. Social secretaries sent out invitations and wrote place cards; butlers saw that the silver, plates and glasses were gleaming; cooks and maids labored long over fancy recipes. The era, formal and rigid, is long since gone; much of Newport's new wave of party giving is cheerfully handled by three teenagers who cater with style and true expertise, having learned how to cook, serve and clean at home. After going over menus with their clients and deciding on recipes, they shop for food and take care of every detail, even to the final chore, restoring the kitchen to a pristine state. (If needed, they hire extra hands, usually by picking their friends off the beach the day before a party.) The food is simple but original in presentation, such as lime mousse *(right)* with its red rose trimmings. The girls love making colorful food, their favorite specialties being zucchini-sorrel soufflé, tortellini salad with dill and cherry tomatoes, and creamy corn soup topped with a float of thinly sliced radishes. The team's mother, who is a fabulous cook, acts as the recipe source as well as the guiding spirit for their catering enterprise. *(For Cook's Night Out recipes, please turn to page 123.)* ■

Editor PATRICIA CORBIN



WINE & GOOD SPIRITS

By PETER QUIMME

GOOD VALUE WINES: WHITES FROM WENTE BROS.

Many families celebrate important milestones by uncorking a bottle of Champagne. Wente Bros. has gone one step further and created their own sparkling wine to celebrate their centenary this year, a stylish 1980 Brut from Monterey County ($12.50).

Wente is one of California's pioneering wineries and the oldest continuously operating family owned and run winery in the United States. One of the first in the state to gain a reputation for white wines, particularly Sauvignon Blanc and Chardonnay, Wente now produces 19 wines, mostly white. The emphasis is on balance, freshness, and easy drinkability, and the prices are modest.

With the exception of the rich, sturdy Petite Sirah (the fine '79 is $6), the whites are the ones to buy. My six favorites are: round, fruity Chardonnay ($7.25); flavorful, earthy Sauvignon Blanc ($6.50); popular, easy-drinking Grey Riesling ($5); the simple but well-balanced Dry Semillon ($5.25); crisp Pinot Blanc ($5.45); and fruity, sweet Riesling from the Arroyo Seco Vineyard ($10.50).



AMERICAN CLASSIC: ANCHOR STEAM BEER



It used to be that whenever I arrived in San Francisco the first beverage I looked for wasn't wine, but Anchor Steam beer. Produced by a small San Francisco brewery, this amber-colored beer has been called one of America's—and the world's—best brews. Fortunately, it isn't necessary to go to San Francisco anymore to taste it; it's now distributed throughout the West and can be found in some Eastern cities (about $1 a bottle).

Made by a special process developed in the 1890s, Anchor Steam is a rich, heady, full-flavored beer, reminiscent o some British beers and stouts, that's su perb with food, from sandwiches to sau sages to Welsh Rarebit. The brewer was rescued from the brink of extinctio in 1965, and its successful revival sinc then has inspired the rebirth of a doze or more tiny breweries across the coun try that are dedicated to the flavorfu beer styles of the past.

THE BEST FROM THE EASTERN U. S.

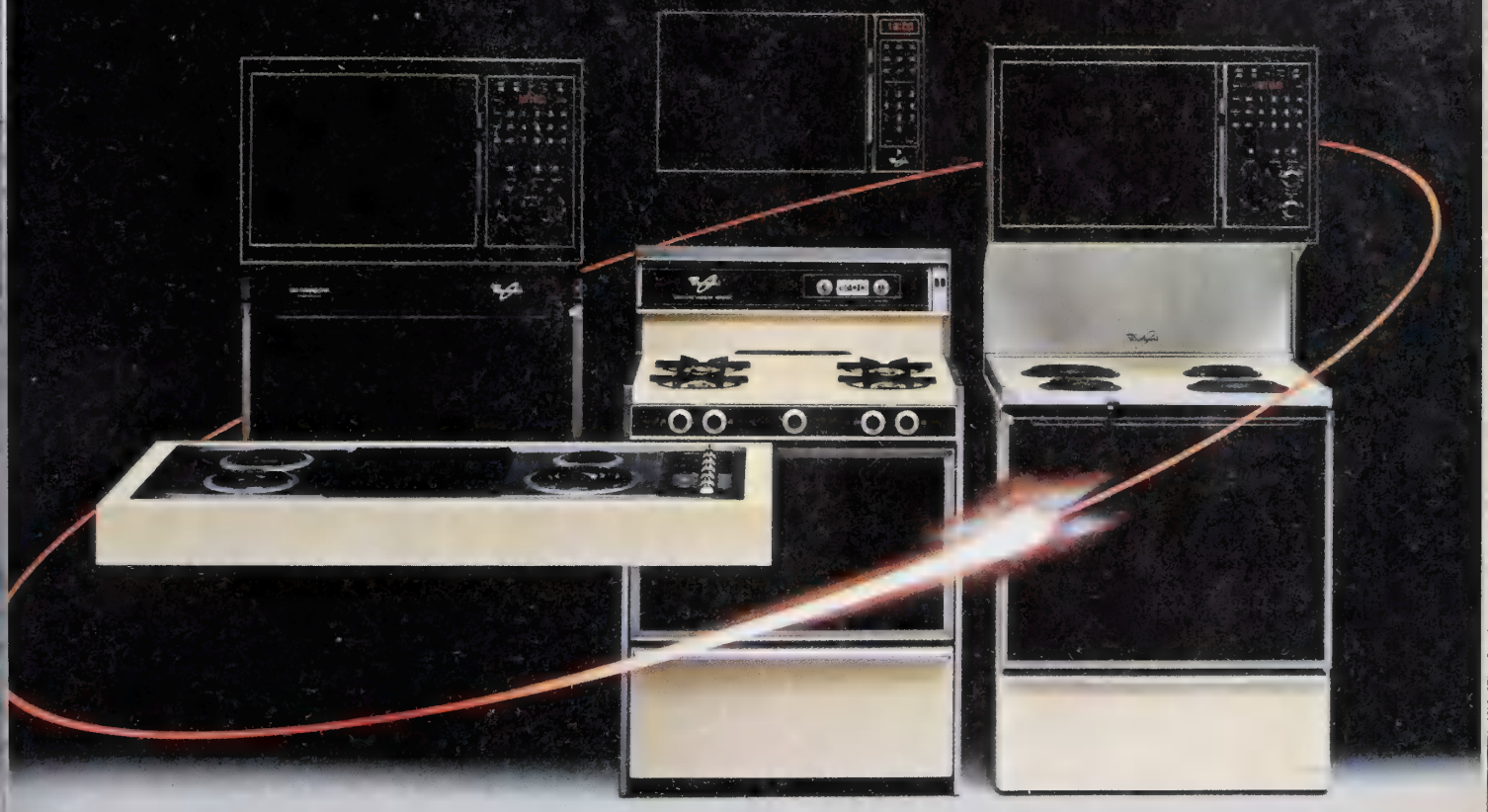
There is more to American wines than what California produces. To be sure, that state accounts for almost 90 percent of the wine production in the United States, but no longer do the best American wines always come from the Golden State. In fact, wine is now produced in 42 other states, some of it exciting enough to encourage large-scale plantings, particularly in the Pacific Northwest where wines have already garnered much praise. But east of the Rockies, the story has been less encouraging—until now.

For decades low quality in Eastern wines was due to the mistaken belief that the classic wine grapes grown in Europe and California—Chardonnay, Cabernet Sauvignon, Riesling and the like—couldn't be grown in areas with harsh winters. Back then, virtually all Eastern wines were made from native grape varieties like Concord and as a consequence had flavors more reminiscent of grape jelly than of fine wine.

But that's fading fast as states like New York and Virginia produce more and more top-quality Rieslings anc Chardonnays that compare favorably with fine California and European wines. Eastern districts are also produc ing stylish, attractive wines from hybric grapes—crosses of hardy native varietie and classic European grape types. So far Seyval Blanc, a crisp, assertive white, i the best of these hybrid wines. Becaus the finest Eastern wines are in short sup ply thus far, they're hard to find outsid their states of origin. But here's a partia list of some I've come across recently that are well worth looking for:

- *Arkansas*—Wiederkehr Wine Cellars Riesling
- *Maryland*—Byrd Vineyards Sauvignon Blanc
- *New York*—Clinton Vineyards Seyval Blanc, Gold Seal Vineyards Riesling, Hargrave Vineyards Merlot, Wagner Vineyards Chardonnay and Riesling, Hermann J. Wiemer Riesling, Glenora Wine Cellars Chardonnay
- *Rhode Island*—Sakonnet Vineyards Seyval Blanc
- *Virginia*—Rapidan River Vineyards Riesling■

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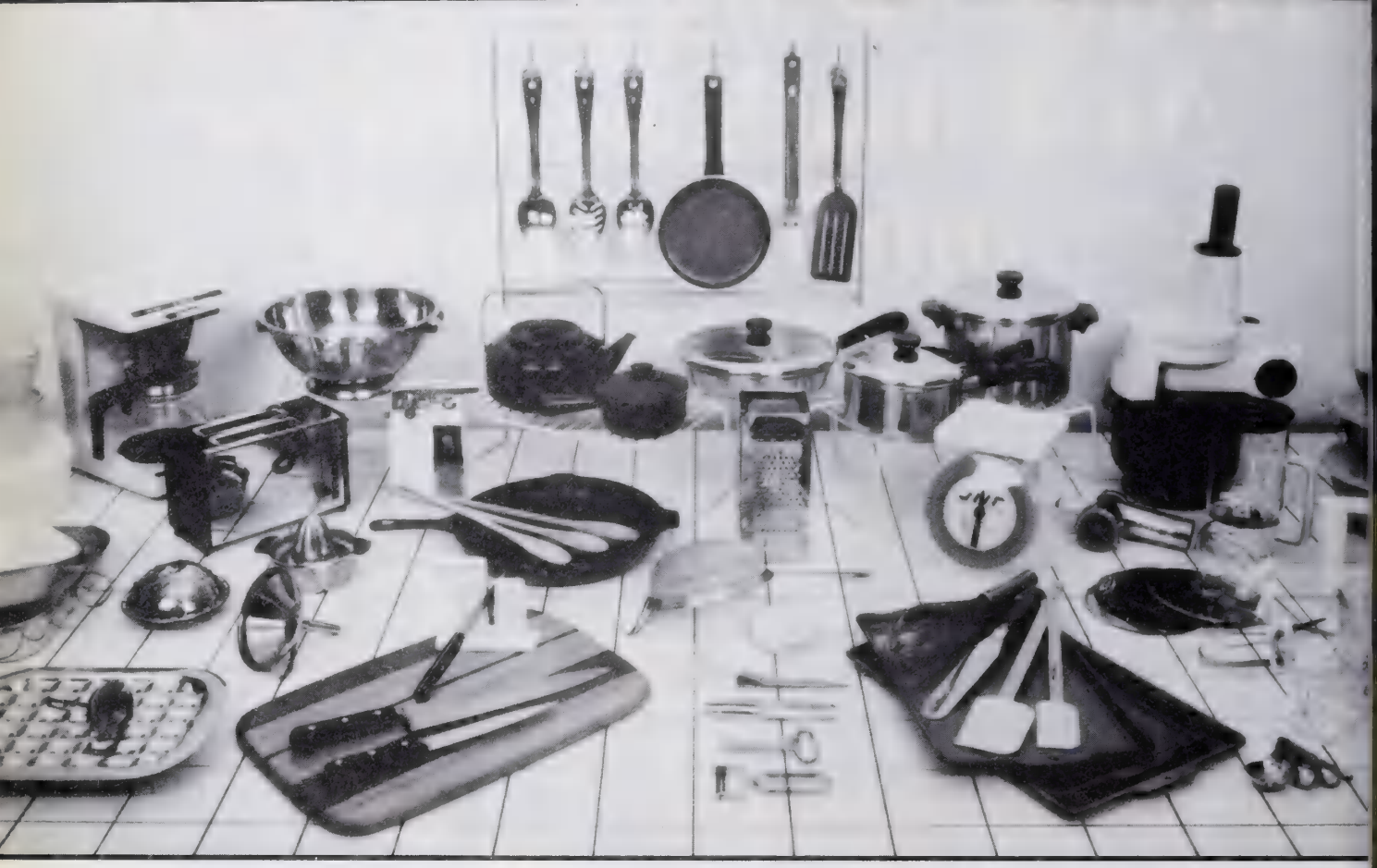
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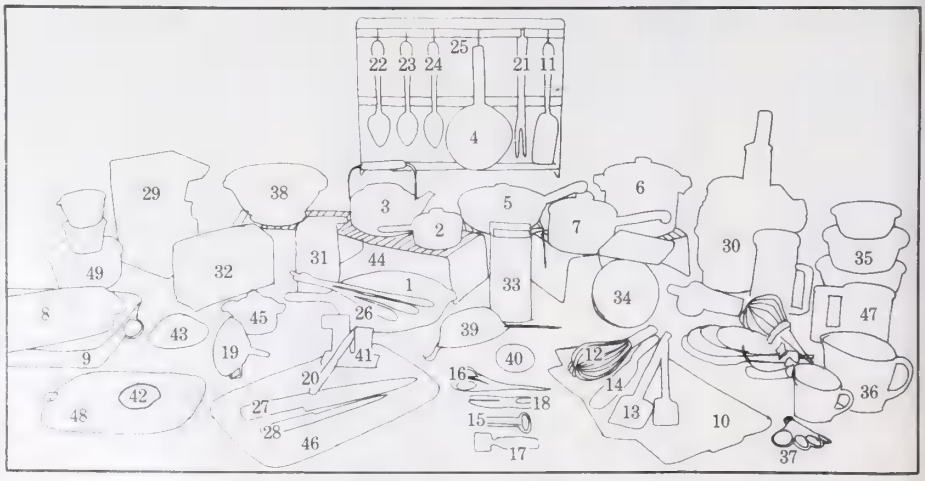


CHRIS CALLIS

KITCHEN GEAR

The complete chef requires a wide range of accessories—from soup pots to nutcrackers—to ease a variety of culinary labors. These time-honored basics, simple but indispensable, are sure to do the trick.

Skillet, saucepan, teakettle from Le Creuset *(1, 2, 3);* Teflon skillet from West Bend *(4);* skillet, stockpot, saucepan from Revere *(5, 6, 7);* roasting/baking dish from Corning *(8);* baking/roasting pan from The Chef's Catalog *(9);* Baker's Secret cookie sheets from Ekco *(10);* slotted turner from The Chef's Catalog *(11);* whisk, rubber spatulas, metal spatula, wine opener, scissors, peeler, nutcracker, funnel, wooden spoons all from Rowoco *(12 through 19, 26);* paring knife, chef's knife and utility knife from J.A. Henckles *(20, 27, 28);* meat fork, metal spoons and organizer rack from The Chef's Catalog *(21 through 25);* Dial-a-Brew 10-cup coffeemaker and Food Preparation System both from Norelco *(29, 30);* electric can opener from General Electric *(31);* two-slice toaster from Sunbeam *(32);* grater and micro-scale from The Chef's Catalog *(33, 34);* three-piece mixing bowl set from Ekco *(35);* Pyrex measuring cups from Corning *(36);* metal measuring spoons from The Chef's Catalog *(37);* colander, strainer, timer from Rowoco *(38, 39, 40);* knife sharpener from Chantry *(41);* meat thermometer and steamer from Rowoco *(42, 43);* stacker shelf from Rubbermaid *(44);* juicer from Rowoco *(45);* cutting board from Mikasa *(46);* cordless sifter from The Chef's Catalog *(47);* two-piece broiler/roaster set from the Vollrath Co. *(48);* Classic Sheer refrigerator bowls and mixing bowl from Tupperware *(49).* ■



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International Coffee Coolers
2 cups milk
1/3 cup General Foods® International Coffees Suisse Mocha or any other flavor
1 cup vanilla, coffee or chocolate ice cream

Combine milk and General Foods International Coffees in blender container; blend until dissolved. Add ice cream and blend until smooth. Garnish as desired.
Makes about 3 cups or two 12-oz. servings.

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QUICK COOK

Defy midsummer heat with cold sorrel soup and minted chocolate mousse



The hot weather of July inspires one to prepare cool, refreshing meals, requiring minimal cooking time. Salads and cold soups always provide welcome relief. Much can be readied in advance in this menu. The stock for the soup can be right from the freezer, the chicken can either be from a leftover roasted bird or from quickly poached chicken breasts. The chocolate mousse, made more unusual with the addition of mint extract and a decoration of fresh mint leaves, can be prepared the evening before if you wish. —MARTHA STEWART

Cold Sorrel Soup

- 1/4 cup scallions, finely chopped
- 2 tablespoons butter
- 4 cups packed sorrel leaves (choose young tender leaves), thoroughly washed
- 1/2 teaspoon salt
- 2 tablespoons all-purpose flour
- 4 cups chicken stock, heated to a boil
- 2 egg yolks
- 1/2 to 3/4 cup light cream

1. Sauté onions in butter until soft.
2. Cut sorrel leaves into fine long strips. Add to butter and onions, sprinkle on salt and cook until wilted. Add flour and cook 3 minutes longer.
3. Stir in boiling stock. Simmer for about 5 minutes. Mix egg yolks and cream together. Whisk into hot soup, drop by drop being careful not to curdle eggs. Do not bring soup to boil. Remove from heat and cool. Right before serving check soup for seasoning. Serve with a dollop of crème fraîche and chopped herbs sprinkled on top. Serves 4.

Chicken Salad With Snow Peas and Water Chestnuts

- 2 whole breasts of chicken (fryers), or 1 breast and 2 thighs, or 3 cups leftover cooked chicken
- 2 tablespoons butter
- Juice of one lemon
- Salt and pepper

Dressing:

- 2 tablespoons light soy sauce
- 1 tablespoon rice vinegar
- Zest and juice of one orange
- 2 tablespoons honey
- 2 tablespoons chili oil
- 3/4 cup light vegetable oil
- 1 teaspoon Szechwan pepper flakes

- 1/2 pound snow peas, lightly blanched, iced and chilled
- 1 cup water chestnuts, sliced
- Salt to taste

1. If using cooked chicken, cut meat into irregular chunks. To cook breasts or thighs, butter a baking pan, place chicken skin side up, sprinkle lightly with salt and pepper, lemon juice and cover tightly with aluminum.
2. Bake in a 350° oven until chicken is done (about 25 to 35 minutes). Cool. Remove skin and bones. Cut meat into large chunks.
3. Combine all ingredients for dressing. Right before serving, mix cool chicken pieces, snow peas and water chestnuts with dressing. Season with salt if necessary.

Cabbage Slaw

- 1 handful of shredded cabbage per person (mix red, green and some bok choy)

Dressing:

- 2 egg yolks
- 1 scallion cut into 1/2-inch pieces
- 2 cornichons
- 1 teaspoon celery seed
- 3/4 cup vegetable oil
- 1 teaspoon rice vinegar
- 1 teaspoon salt
- 1 tablespoon Dijon mustard

1. Chop all ingredients first, and put everything but oil in blender. Blend well. Add oil drop by drop and process until dressing is thick.
2. Mix well with chopped cabbage. Season with salt and pepper if necessary. Chill until ready to serve.

Minted Chocolate Mousse

- 6 ounces semisweet chocolate
- 3 eggs separated
- 1 to 2 tablespoons sugar
- 3/4 cup heavy cream
- 1/2 teaspoon mint extract or, 1 tablespoon créme de menthe, or 2 tablespoons fresh mint leaves, chopped

1. In double boiler melt chocolate over hot, not boiling, water. Add to slightly beaten egg yolks and blend together with a wire whisk.
2. In separate bowl, beat egg whites until frothy, add sugar gradually and continue to beat until whites hold a stiff peak.
3. Mix 1/3 of whites into chocolate-yolk mixture, and fold in rest. Whip heavy cream with mint, fold into chocolate mixture and chill thoroughly in bowl or in individual cups. Serves 6.■

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Beef Teriyaki

1 lb. beef chuck strips
1 large onion, sliced
1 garlic clove, minced
1 tbsp. oil
¾ tsp. ground ginger
1 cup red and green pepper strips
2 cups bouillon
3 tbsp. soy sauce
2 tbsp. sherry (opt.)
1⅓ cups MINUTE® Rice

Brown beef, onion and garlic in oil. Add ginger, pepper strips, bouillon, soy sauce and sherry. Bring to a boil. Stir in rice. Cover; remove from heat. Let stand 5 minutes. Stir before serving. Makes 4 servings.

Introducing Beef Teriyaki. Ah-so fast!



GENERAL FOODS

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MIDSUMMER PICNIC

Continued from page 107

CUCUMBER SALAD

- 2 European cucumbers, thinly sliced
- White vinegar
- Water
- Sugar
- Salt
- Watercress

☐ Sprinkle sliced cucumbers with salt, cover with parchment paper or foil and place weights on top, let stand at room temperature for 1 hour. The salt will cause cucumbers to render their liquid.

☐ Drain liquid from cucumbers, measure and set aside.

☐ Measure white vinegar and water so that, combined in equal parts, they are equivalent to the quantity of liquid from the cucumbers.

☐ Mix 3 liquids and add sugar (approximately 1-1/2 tablespoons sugar for each cup of liquid).

☐ Adjust dressing to suit your taste and pour over cucumbers. Garnish with watercress. Serves 6. (This piquant salad is delicious and refreshing served either as an accompaniment to poached salmon or to a veal dish.)

SOLE IN ASPIC

- 1/2 pound fresh spinach
- 4 filets of sole
- Salt and freshly ground pepper
- 2 quarts fish stock
- 1 cup white wine
- 1/2 lemon
- 1 bunch parsley stems
- 4 ounces mushrooms
- Whole white peppercorns
- 1 medium onion
- 5 egg whites
- 30 sheets of gelatin

☐ Clean and blanch spinach. Place leaves out flat on a towel and pat dry. In a large plastic bag, beat filets carefully until they are very thin.

☐ Take out of bag and cover top side of fish with spinach leaves. Sprinkle

A blend of natural cheeses already ready...





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with salt and freshly ground pepper.

☐ Roll tightly and wrap in 7-inch cheesecloth squares. Repeat with other remaining filets.

☐ Coarsely chop onions, mushrooms, whole white peppercorns and parsley. Add salt to taste.

☐ Place in pot with fish stock and white wine. Squeeze half lemon into pot and bring to a boil. Simmer for approximately 15 minutes.

☐ Strain and pour liquid over fish. Discard onions, mushrooms, parsley and pepper.

☐ Cover fish with buttered wax paper and let simmer for 12 minutes. Leave until completely cool. Unwrap fish rolls and slice (in approximately 1/2- to 3/4-inch-thick pieces). Keep refrigerated during following steps.

☐ *To clarify stock:* Place 5 egg whites in a pot. Stir in slowly, with a wooden spoon, the liquid in which the fish has been cooked. Make sure it is well blended before heating. (This must be heated over a very slow flame or the egg whites will burn.) Stir constantly but slowly until it comes to the boil. Turn off heat. Cover and let stand for approximately 10 minutes. Then carefully strain this through cheesecloth.

☐ Dissolve gelatin in cold water. Press out excess water with hands and melt gelatin by putting it into the hot fish stock. Leave until it becomes cold but do not let it set.

☐ Fill refrigerated mold and let sit until a thin layer has formed. Pour out fluid and arrange fish. Fill mold with aspic and let sit in refrigerator until set.

☐ *To unmold:* Dip mold in hot water for a few seconds and unmold. Serve with Sauce Nea *(recipe follows)* as an appetizer or on a buffet. Serves 6.

(Continued on page 122)

---

et...

go!





Already ready for a Hearty Hot Dog

Fill split, toasted frankfurter bun with heated frankfurter. Spoon heated CHEEZ WHIZ Pasteurized Process Cheese Spread over frankfurter; top with chopped tomato and chopped green onion.

Already ready for Golden Primavera

1½ cups 1-inch broccoli pieces
1 cup quartered zucchini slices
2 tablespoons PARKAY Margarine
7 ozs. spaghetti, broken
1½ cups ham strips
1 8-oz. jar CHEEZ WHIZ Pasteurized Process Cheese Spread
¼ teaspoon oregano leaves
⅛ teaspoon pepper

Stir-fry broccoli and zucchini in margarine until crisp-tender. Cook spaghetti as directed on package. Drain; return to pan. Add remaining ingredients; heat thoroughly, stirring occasionally.

4 to 6 servings

Variation: Stir-fry zucchini in 1 tablespoon margarine. Prepare 10-oz. pkg. frozen broccoli spears as directed on package; drain. Cut into 1-inch pieces. Continue as directed.

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MIDSUMMER PICNIC

Continued from page 121

SAUCE NEA

(sauce for warm smoked salmon or sole aspic)

- 4 egg yolks from large grade A eggs (one should add an additional egg yolk if eggs are small)
- 2 teaspoons Dijon mustard
- 1/2 cup sugar
- 1/2 cup white vinegar
- 1 cup heavy cream

☐ Combine all ingredients except heavy cream in large mixing bowl. Whisk constantly over low heat or in double boiler. Do not allow mixture to become too hot.

☐ When mixture is thick and light in color, remove bowl from heat and put in container of ice water. Stir mixture occasionally until cool. Whip heavy cream and fold gently into egg mixture. Add finely chopped chives or scallions if desired. Sauce Nea will last for 1 week in the refrigerator. (*Note:* Warm smoked salmon is a Swedish delicacy likely to be found on all midsummer night buffets in Sweden. It is customarily served with Sauce Nea and boiled new potatoes. The best warm smoked salmon is imported from Sweden where it is smoked in the warm fumes of burning alder, oak or apple wood. The smoking process is a long and tedious one that often takes up to two days to complete. The salmon is imported exclusively by Charlotte's, 146 Chambers Street, in New York City.)

NEW POTATOES

☐ Bring pot of salted water to boil and add handful of dill stems. Add new potatoes. (Water should not entirely cover potatoes; it should cover only about 2/3 of each potato.) Cover with lid and simmer for 15 minutes or until potatoes are just barely tender.

☐ Drain liquid, leave potatoes in pot and cover with cotton cloth; put lid back on and let them sit for 15 minutes. Cloth will absorb all excess moisture.

☐ Just before serving, reheat potatoes, toss with butter and chopped fresh dill.

LINZER TORTE

- 1/2 pound (2 sticks) sweet butter, at room temperature
- 1 cup granulated sugar
- 1-1/2 teaspoons grated lemon zest
- 2 eggs
- 1-1/4 cups unbleached all-purpose flour
- 1/2 teaspoon ground cinnamon
- 1/4 teaspoon ground cloves
- 1/4 teaspoon salt
- 1-1/4 cups blanched almonds, finely ground
- 2/3 cup raspberry preserves
- Confectioners' sugar for dusting top

☐ Preheat oven to 325°.

☐ Cream butter and sugar together until light. Add grated zest and eggs and mix well.

☐ Sift flour, spices and salt together. Add flour mixture and almonds to butter mixture and blend thoroughly.

☐ Pat 2/3 of this mixture evenly into bottom of a 9-inch false-bottomed tart pan. Spread preserves to within 1/2 inch of sides.

☐ Transfer remaining dough to pastry bag and form ring around edge, then squeeze out lattice crust on top.

☐ Set on middle rack of oven and bake for 50 minutes, or until lattice is

evenly browned and raspberry preserves are bubbling.

☐ Sprinkle top lightly with confectioners' sugar. Serve warm or cold. Serves 6 to 8.

SWEDISH SPONGECAKE

- 2 eggs
- 1 cup sugar
- 2 tablespoons butter
- 3/4 cup milk
- 1-1/4 cups flour
- 1 tablespoon baking powder
- Grated rind of one lemon
- 1-1/2 pints strawberries
- 1-1/2 cups whipping cream
- *Crème pâtisserie (recipe follows)*

☐ Beat eggs and sugar until stiff and light in color. Warm milk and add butter, let melt.

☐ Mix flour and baking powder. Add gradually to egg-sugar mixture.

☐ Add lemon rind. Add butter-milk mixture. Stir until blended.

☐ Pour into buttered and bread-crumb-covered baking form with removable bottom or 2 paper-lined 8-inch cake pans, buttered and crumbed. Bake at 350° for 30 minutes.

☐ Cut in half and fill with *crème pâtisserie* and sliced strawberries (reserve several perfect whole strawberries). Assemble cake and cover with stiffly whipped cream.

☐ *To garnish:* place whole strawberries on top of assembled cake.

CRÈME PÂTISSERIE

- 1 cup milk
- 1/2 teaspoon vanilla extract
- 1/3 cup granulated sugar
- 5 egg yolks
- 2 tablespoons cornstarch
- 1/2 tablespoon soft butter, optional

☐ Place milk in saucepan and bring to boil. Cover and keep hot.

☐ Put sugar and egg yolks into mixing bowl and beat with wire whisk (or mixer) until mixture is golden yellow and forms ribbon. Using whisk, stir in cornstarch.

☐ Strain hot milk into egg-sugar mixture, beating constantly with the whisk.

☐ Pour mixture back into saucepan and bring to boil, stirring constantly with whisk. Cook for 1 minute, stirring vigorously. Add vanilla extract. If pastry cream is not used immediately, rub surface with butter to prevent skin from forming. This recipe makes between 1 to 1-1/4 cups.■

GREAT SUMMER PARTIES

Continued from page 113

CUCUMBER AND NASTURTIUM SANDWICH

- 2 medium-sized cucumbers, peeled, halved, seeded and finely chopped
- Onion juice
- Mayonnaise
- Cayenne pepper
- 8 thin slices brown bread, buttered
- 4 nasturtium leaves

☐ To chopped cucumbers add a little onion juice, a dash of cayenne pepper and enough mayonnaise to spread.

☐ For each sandwich, spread one slice of brown bread with some of the cucumber mixture.

☐ Lay a nasturtium leaf over it and put the other slice of bread on top. Trim off the crust. Serve at once. Makes 3 to 4 sandwiches.

ALMOND AND CREAM CHEESE SANDWICHES

- 1/2 cup chopped (or crushed) almonds
- 1/2 teaspoon Worcestershire sauce
- 8 ounces cream cheese
- 1 tablespoon mayonnaise
- 1 tablespoon chopped parsley
- 1/2 teaspoon salt

(Continued on page 124)

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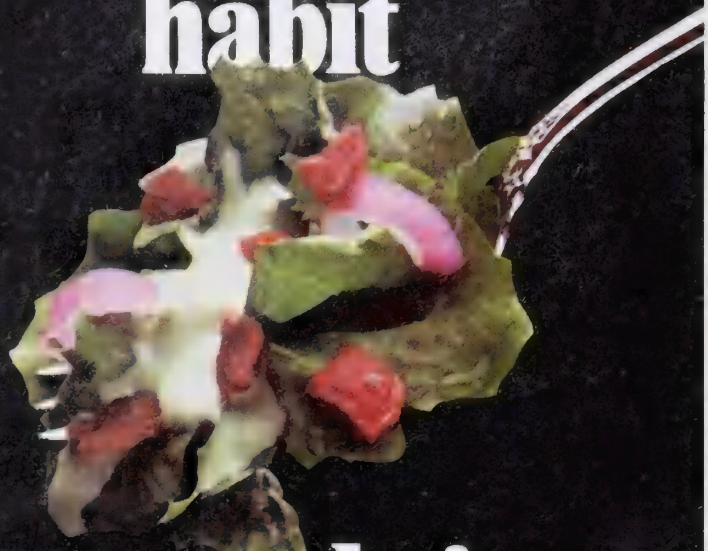
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GREAT SUMMER PARTIES

Continued from page 123

☐ Combine all ingredients and spread on thinly sliced bread or toast from which crust has been trimmed.

CHEESE STRAWS

- Packaged or homemade puff pastry (about 1 pound)
- 1/2 pound Cheddar cheese, grated
- 3 ounces Parmesan cheese, grated
- Curry powder
- Paprika

☐ Use either packaged or homemade puff pastry. Divide it into thirds and roll out dough into three thin strips. Spread light sprinkling of grated cheeses and curry powder over length of the dough.

☐ Fold pastry over and roll out again. Sprinkle more Cheddar cheese, Parmesan cheese and curry powder. Roll cheese and curry powder into pastry dough with rolling pin. Sprinkle paprika over all and cut into long thin strips (about 3/4 inch wide by 5 inches long).

☐ Roll strips of dough into long, thin spirals. Set on a cookie sheet and bake in preheated 425° oven for 10 to 15 minutes or until crisp and golden brown. Remove cheese straws from cookie sheet and place on wire rack to cool. Cut to desired length. Makes about 24 straws.

PRALINE COOKIES

- 1 cup firmly packed brown sugar
- 1 cup chopped pecans
- 3/4 cup all-purpose flour
- 1/4 cup salted butter (cut into small pieces)
- 1 large egg (lightly beaten)
- 1 tablespoon rum
- 1 teaspoon vanilla

☐ Combine sugar, pecans, flour and butter. Mix with fork until ingredients resemble meal. Stir in egg, rum and vanilla.

☐ Drop cookie dough from teaspoon onto greased cookie sheet about 4 inches apart. Bake cookies in preheated oven set at 350° for 8 to 10 minutes, or until edges turn a delicate golden brown.

☐ Let cookies cool a few minutes before removing from cookie sheet. Keep cookies in airtight container. Makes about 48 cookies.

LIME MOUSSE

- 1 tablespoon gelatin
- 1/2 cup sugar
- 1/4 teaspoon salt
- 4 egg yolks
- 3/4 cup lime juice (approximately 4 limes)
- 1/4 cup water
- 2-1/2 teaspoons grated lime peel
- 4 egg whites
- 1/2 cup sugar
- 1 cup whipping cream
- 1 tablespoon rum

☐ Mix gelatin, sugar and salt in saucepan. Beat yolks, lime juice and water together and add to dry ingredients in saucepan. Cook over medium heat to boiling point. Remove from heat, add lime peel.

☐ Pour mixture into medium-sized bowl and chill for 1 hour, stirring occasionally until mixture starts to mold (watch carefully, it starts to set rapidly).

☐ Beat egg whites into soft peaks. Add sugar gradually until stiff peaks form. Fold gelatin mixture into egg whites, then fold in whipped cream and rum. Garnish with violets, mint leaves or thin slices of lime.■

Continued from page 56

out Dr. David Cannell, their vice-president of research and development.

"In the manufacture of cosmetics," he explained, "most of the botanical substances used are derived from herbs and aromatics, rather than vegetables, with the exception of some vegetable oils such as avocado. In our own line, for example, we use mint extensively as a toning substance. You could easily make a toner yourself at home by steeping mint leaves in witch hazel, cooling it, then applying it to a clean face with a cotton ball.

"There is one caveat I would make in the use of any fresh ingredients on the skin, however. Because there are no preservatives in them, spoilage is a real danger unless the mixture is used immediately or, in the case of a toner, refrigerated—but for no longer than a few weeks."

To help me with my quest, Dr. Cannell referred me to *The Chemistry and Manufacture of Cosmetics, vol. III, 2nd ed.*, by Maison de Navarre (Morzalla Publishing Co., 1975). "Navarre is one of the people who has tried over the years to put cosmetics on a scientific basis," said Dr. Cannell. "This book is considered a classic in the field."

Checking Navarre for some of the ingredients in our recipes, we found the following information, which I have considerably abbreviated.

Tomato: useful in beauty masks for its astringent properties. *Carrot:* contains vitamins A, C, B1, B2. Has been used in compresses from the time of Galen (a Greek physician, c. 200 A.D.). Useful in skin tonics, anti-wrinkle creams and face packs. *Lettuce:* has a long history in ancient medicine, but is not used commercially because difficult to preserve. Good for moisturizing and revitalizing tonics. *Cucumber:* has been used for centuries as a refreshing agent. There is some speculation that a positive enzyme action takes place when raw slices are applied to the skin.

Now that I've learned a thing or two about the subject, the next time I take refuge from the noonday sun in order to treat my skin to tomato or avocado or lettuce, I'll gain comfort from knowing that in this at least, folk wisdom has survived a scientific probe.■





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GARDEN GUIDE

JULY

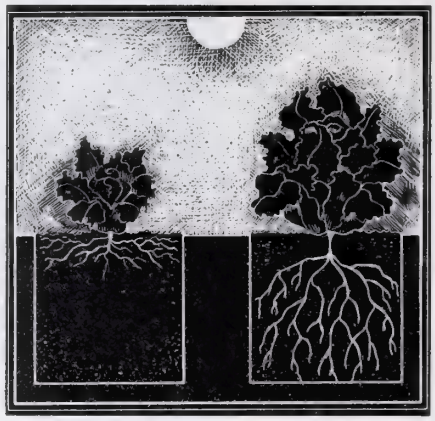
Discover carefree garden irrigation with these timesaving methods

By KEN DRUSE

April showers bring May flowers, but July droughts threaten them.

Watering is a demanding and important chore. Without attention, many plants will perish. Faced with this prospect, most gardeners assume they must water often. In truth, watering frequently but not thoroughly results in more damages than benefits.

Shallow watering encourages plants' roots to grow closer to the surface of the soil. These surface roots are much more susceptible to drought damage. The brown lawns of late summer are an obvious result of shallow watering. Also, there is much less nutrition in the top few inches of the soil so plants starve. Less vigorous and weak, they often fall prey to insects and diseases.



The effects of shallow and deep watering

Thorough watering is best. To accomplish this, water slowly over a long period of time. That way less water is lost through evaporation. Water seeps deep down, and roots follow the moisture to the cool moist area that is rich in nutrition. Watering deeply also saves water; you actually use less. On average, plants need an inch of water each week.

An oscillating lawn sprinkler is a reliable tool for deep soaking. The sprinkler can be set in one part of the landscape until the ground is thoroughly saturated, then moved to another part. Some water is lost through evaporation, however. Set a baking pan under the sprinkler to see how long it takes to fill to an inch—that's the minimum.

In small gardens or in the vegetable patch, gallon plastic jugs with holes poked in the bottom can be buried and filled with water that slowly seeps into the ground. Sections of clay drainpipe can also be used this way.

Drip irrigation is another answer. There are a number of systems available. Many employ a porous hose that oozes water right into the ground where it is used most efficiently. This saves 30 percent of the water lost through evaporation, as with the sprinkler.

Many homeowners have found that automatic lawn watering systems solve many problems for lawn maintenance, and these underground units can be adapted for use all over the landscape. Set on timers or with moisture sensors, these devices can be set to provide the right amount of water at the right time. Early morning is best, before the sun causes moisture to evaporate.

Representatives of sprinkler equipment companies will come to your home to help you choose the right systems and give cost estimates. The adventurous do-it-yourselfer might consider doing the installation. *(For a list of companies specializing in lawn watering systems, see Product Information.)* ■



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TRAVEL

Continued from page 37

Route 6 for the 29-mile drive through Eastham and Wellfleet to Truro and Provincetown. Here shopping gives way to sightseeing with the glorious Cape Cod National Seashore, which offers fascinating nature trails.

Lined with motels and cottages on the bay shore, the road approaches Provincetown—the place where the Cape began. Home of one of the country's oldest art and theater colonies, Commercial Street is now a carnival traffic jam in the summer months, but come in May or September and enjoy the colorful collage of shops.

"Quick-turnover" collectibles are the stock-in-trade of most Provincetown antique shops. One of the most charming is run by 24-year-old Edward Steblein who claims to have been "in the business" since he was aged 10. The porch of his *Antiques Alley* overlooks the bay and is set up differently each day. He has a selection of antique jewelry, old clocks and pocket watches, including an Ithaca Calendar Clock ($1,000).

At Provincetown, of course, one must turn around and retrace steps back to the mainland, but sometimes leaving the Cape is just as much fun as discovering it. After all, there are all those wonderful shops just on the other side of Route 6A that you didn't bother to stop at on your way down.

Where to stay

On and off the highway the small motels and inns along Cape Cod's north shore offer warm New England hospitality with tangy nautical charm. Rates often drop sharply after Labor Day until mid-June. Some of our favorites include:

Sandwich. *Webster Inn,* 149 Main St; (617) 888-3622. Rebuilt in 1971 after a fire destroyed the 1692 inn, the new 41 room building retains a pleasant colonial style, with ducking stool and stocks out front. Summer rates: $60 to $99 for a double room.

Brewster. *Olde Manse Inn,* Route 6A; (617) 896-3149. Owners Sugar and Doug Manchester offer nine rooms with baths in a charmingly restored old sea captain's house. The inn is furnished with antiques, braided rugs and handmade

(Continued on page 130)



What a scoop for kids of all ages. Admiral just invented the world's first refrigerators that make ice cream. (See the next page, too.)

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WPHF

TRAVEL

Continued from page 129

quilts on the beds. There is a dining room serving gourmet food, and a hearty continental breakfast is included in the room price. Rates: $52 per night for two.

Orleans. *Nauset House Inn,* Beach Rd., East Orleans; (617) 255-2195. Each cozy guest room in this rambling 14-room inn is named after a flower or fruit and decorated accordingly. A hearty country breakfast can be taken either in the dining room or the turn-of-the-century conservatory, which is filled with flowers and wicker furniture. The inn is a short walk from Nauset Beach, probably the Cape's finest stretch. Rates: $42 to $55 for a double room. *Ship's Knees Inn,* Beach Rd., East Orleans; (617) 255-1312. The 25 rooms are furnished throughout with lovely antiques, flowered sheets and old bed quilts. No meals except for a continental breakfast with homemade breads and muffins. Rates: $53 to $60 for a double room with bath.

Eastham. *Salt Pond Motel,* Route 6; (617) 255-2100. One of the two small motels on the Cape Cod National Seashore, Salt Pond offers views across the pond from motel rooms and the efficiency accommodations in the 1810 Salt Pond House. Complimentary coffee and breakfast cake can be enjoyed either in the house lounge or on your own private deck. Rates: $48 to $52 for double room with bath.

Correction: The booklet "Relais & Chateaux," mentioned in the May 1983 Travel feature, is free from the French Government Tourist Office, 610 Fifth Ave., New York, N.Y. 10020 and David B. Mitchell & Co., 700 Madison Ave., New York, N.Y. 10016.

Provincetown. *Bradford Gardens Inn,* 178 Bradford St.; (617) 487-1616. Each of the eight rooms in the main house has an individual character, like the "Jenny Lind" with its spool bed, and most have working fireplaces. You can enjoy a gourmet breakfast in the morning room or one of the gardens. Rates: $59 to $69 for double rooms including breakfast.■

Hazel Carr is a free-lance writer who, with her husband, enjoys antiquing on Cape Cod.

DECORATING & DESIGN

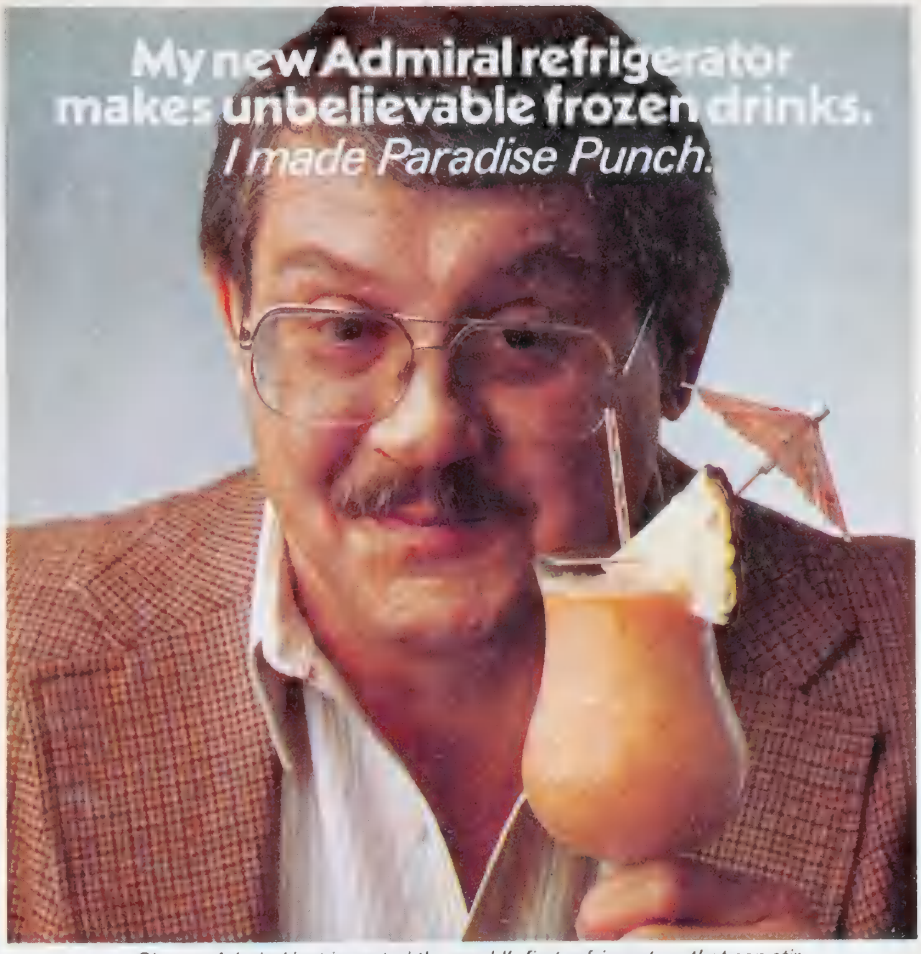
Continued from page 16

cold, aloof and studied. Then, a member of our class, Mr. Stiebel's wife, Penelope, at the time associate curator of 20th-century decorative arts at the Metropolitan Museum of Art, openly admired a large Majorelle desk. Kneeling by it, she called our attention to the turning of its legs and the design of its gilt bronze mounts. With knowledge as captivating as her feeling for this period, she helped us all to a greater understanding of the philosophy and craftsmanship of its creators.

At the David Tunick Gallery the following week, we marveled at a Rembrandt the size of a baby's fist and a Matisse as big as a door. Was it possible to own an 18th-century Italian print in the present exhibit for less than the cost of a pair of designers shoes? Did we realize that prints and etchings were more fully documented than most other works of art, that their age and maker were often indisputable? "If I lose my entire collection, I can start my gallery again," Mr. Tunick told us, 'but if I lose my library, I am out of business." He warned us to seek expert advice in making any purchase of prints or etchings because there are many variables and unfortunately, many frauds. As if on cue, a woman in the class produced a print she had purchased years before in Italy. Certain she had happened on a priceless treasure, she held it out to Mr. Tunick. He studied it for a moment before he asked her how much she had paid. "Very little," she responded. "Good," he said politely, "for alas that is what it is worth." And then, speaking about everything from the paper to the method of printing, he told us exactly why.

At our final class, Mr. Stiebel led us through his own gallery, Rosenberg & Stiebel. There, he piqued our interest and our curiosity about Renaissance bronzes, period chests and early French and Italian paintings. Did that hand-carved Renaissance cabinet actually cost less than a good fur? Might we do more than imagine ourselves in possession of such wondrous things? Yes, of course. Even furniture and objects from the Renaissance, especially when it is compared to other less venerable but

(Continued on page 132)



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DECORATING & DESIGN

Continued from page 131

momentarily stylish furniture, is at times a bargain. Pressed by our inquiries, Mr. Stiebel explained that reputable dealers are more than pleased to accommodate potential customers with advice and information. Passing a magnificent French Louis XIV desk, he told us it had been bought back by his gallery many times over the years. "We are always happy to buy something back from our customers. We'll often take it in exchange for something else or if the customer prefers, we will buy it back outright. We are delighted to have this desk with us again. It's like a good friend who has come for a visit."

As we left our class that last evening, I realized that with the help of a member of the National Antique and Art Dealers Association of America, Inc., a respected collector, teacher or museum curator, a class such as ours might be possible anywhere. It is well worth the time and effort it takes to continue the education of the eye. I have, as a result of this one class, let go another veil of visual prejudice and stretched my appreciation of things I once thought neither functional, interesting or lovely. I have allowed myself to see more clearly than I did previously.

Although I am presently having some trouble retaining the one fact I managed to memorize—that no French furniture was signed before 1743—it was wonderful to be a student again. It reminded me how much more there is yet to learn about *seeing*. Allowing myself to listen to another's enthusiasms and the reasons for those enthusiasms have both reenforced and challenged my own. I have been too busy defending my choices to let myself fully admire the choices others made.

I still may never want to own a classic example of Art Nouveau furniture, a Biedermeier desk or even a small period French table. I may never once yearn for 18th-century candelabra, 19th-century jewels or 20th-century plastics. But, at long last, I am beginning to understand and to appreciate why some other people do.■

Elinor Klein, an actress and journalist, is the co-author of Triptych, *a new novel published by Houghton Mifflin.*

LEARN BY SEEING MORE

Colleges and universities are a good source for classes and lectures in the fields of decorative arts. However, they are not the only source. Following are some other suggestions:

Museums • Museums throughout the country will have lectures or symposiums on the decorative arts this year: Houston Museum of Fine Arts, Chicago Art Museum, Fine Arts Museum of San Francisco, Los Angeles Museum of Fine Arts and Cooper-Hewitt Museum in New York. Call for times and dates.

Auctions and auction houses • Auction rooms are among the very best places to begin an education in seeing and appraising furnishings, decorative objects and fine art. • Go to previews. Ask questions. Search out things which interest you and follow their progress in the eventual sale. • Consider investing in auction catalogs. They are often inexpensive, detailed publications worth purchasing. • Ask if your local auction houses offer lectures or courses in the history, restoration or appreciation of objects and furniture. This fall, for instance, Sotheby Park Bernet will make its series on English furniture, "The Age of Satinwood," available on a nationwide basis. Check local papers for scheduling.

Department stores • Check local stores for any special promotions they may be planning. These might include lectures and model rooms and displays of interest.

American Society of Interior Designers • Call local chapters of ASID and find out if they have any scheduled lectures, courses or showcases planned in the future.

Antiques dealers • A respected dealer is an informed person. Don't be shy. He or she will most likely be responsive to intelligent questions from an interested customer. • Ask dealers about local antiques shows or nearby places of historical interest.



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Architectural Design Resource (T & R)
3601 West Alabama, Houston, TX 77027

Forms and Surfaces (M)
Box 5215, Santa Barbara, CA 93108

(*Note:* Forms and Surfaces hardware is available at Architectural Design Resource; Kraft Hardware; Placewares, 160 Newbury Street, Boston, MA 02116; Kaltz, Inc., 730 East Nine Mile Road, Ferndale, MI 48220; TKO Associates, 3511 Cedar Spring, #4B, Dallas, TX 75219; E.M. Hundley Hardware Co., 666 Mission Street, San Francisco, CA 94105. Call or write to Forms and Surfaces for a list of other distributors. A brochure with colors and other information is available upon request.)

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Chicago, IL 60614

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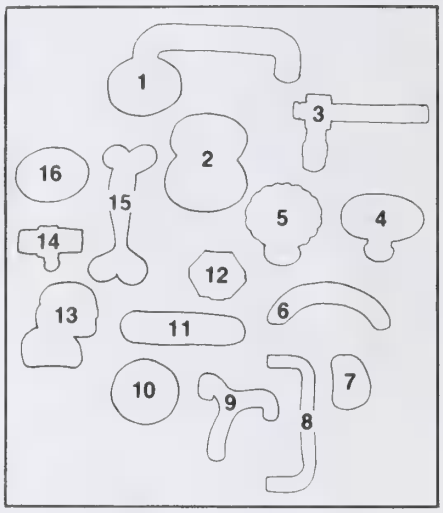
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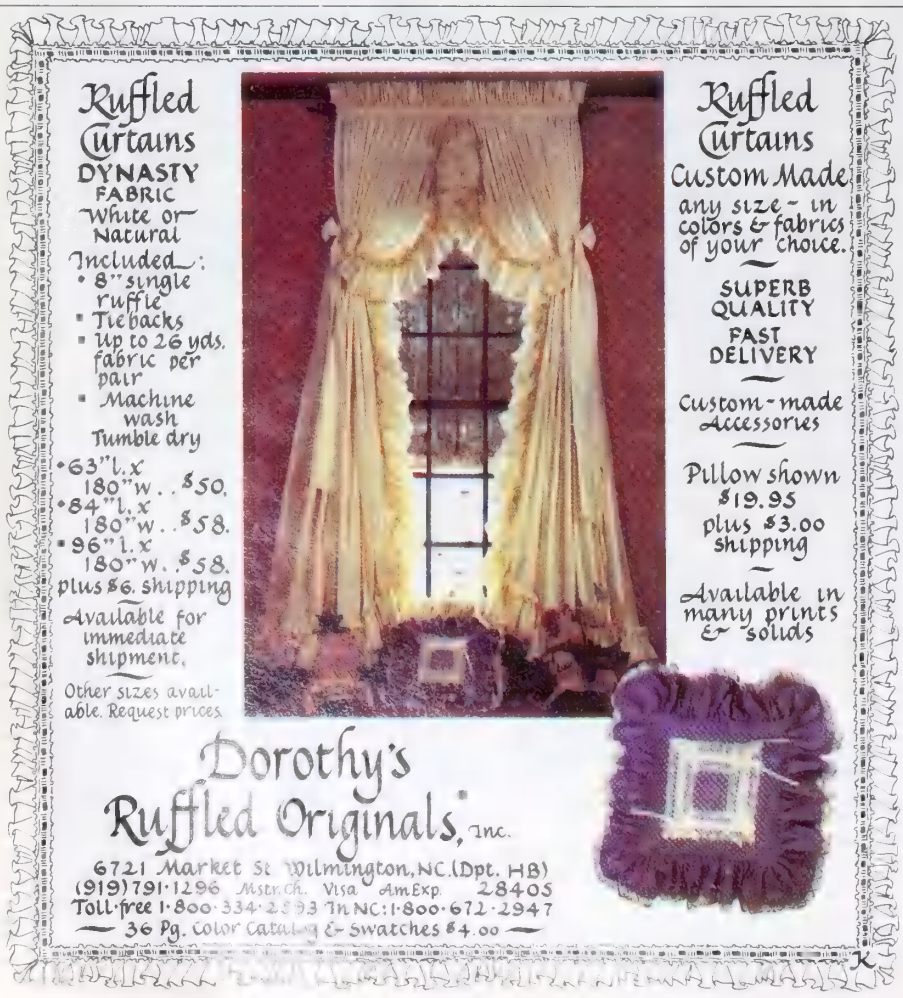
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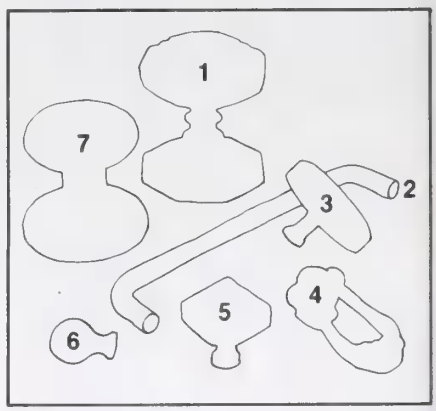
Urban Archaeology (R)
137 Spring Street, NY, NY 10012

For more information on decorative hardware, check your library or bookstore for these books: *Attention to Detail* by Herbert H. Wise, a Perigee Book, *Decorative Hardware* by Mark Dittrick and Diane Kender Dittrick, Hearst Books



● *Page 21:* **1)** Red nylon (injection molded) door lever ⅞ inch in diameter, 5¾ inches long with 3-inch projection. $50.65 for a set (includes a pair of levers, a pair of roses, one latch) from The Ironmonger. **2)** #411 white porcelain doorknob and rose. $22 from Kraft Hardware Inc. **3)** #0911 Jado polished brass lever with solid brass casting, 4¼ inches long with 3-inch projection. $34.50 at Architectural Design Resource. **4)** BV #5025-030 polished-brass oval doorknob, 2½ inches long. Approximately $55 per pair at Simon's Hardware. **5)** Omnia #405 brass melon knob with solid brass casting, 2¼ inches in diameter. $17 at Architectural Design Resource. **6)** ADR Exxel pull #302 in acrylic, shown here in brown and available in an assortment of colors; 3 inches center to center. $2.50 at Architectural Design Resource. **7)** #MO401 brass nugget knob, 1¼ inches. $5.60 at William Hunrath Co. Inc. **8)** Jado #269 brass and red pull, 3½ inches long. $7.25 at Architectural Design Resource. **9)** ADR-NY cabinet pull of matte-black neoprene (hard synthetic rubber), approximately 2½ inches in circumference. $ at Architectural Design Resource. **10)** HC 303 cabinet pull of unfinished white oak 2 inches in diameter. $2.7 by Forms and Surfaces. **11)** HC 302 unfinished white oak cabinet pull, 3¼ inches long, 1¼ inches wide. $3.0 by Forms and Surfaces. **12)** CBX 133 brushed-chrome door knob, 2 inches. Approximately $5.50 at Simon's Hardware. **13)** HC 140 blue, gray and red nylon cabinet pulls, 1½ inches long and 1¼ inches wide (approximately). $2.50 each by Forms and Surfaces. **14)** #586 Lucite and polished-chrome pull, 2 inches long. Approximately $6 at Simon's Hardware. **15)** TL9 heart handle pull, 5 inches long. $25 by Kayne & Son. Add $2 shipping and handling. Forging catalog available $2 ea. **16)** US26D dull chrome recessed pull, 2½ inch diameter. Approximately $24 from Kraft Hardware Inc.





● *Page 22 (top right):* **1)** #7863 octagonal brass door knob and rose, 2¼ inches. Approximately $32.70 from Kraft Hardware. **2)** #125/160 polished-brass wire pull, ⅛ inch in diameter, 6¼ inches long, 1¼-inch projection. $8.30 from The Ironmonger. **3)** #CBX-113 polished-brass drawer knob, 2 inches. $7 at Simon's Hardware Inc. **4)** #95 gold-plated drop pull (24k), 3 inches long, 2¼ inches wide. $77.76 at Sherle Wagner, 60 East 57th Street, New York 10022. **5)** #CBX 121 square polished-brass drawer knob, 1¼ inches. $5.50 at

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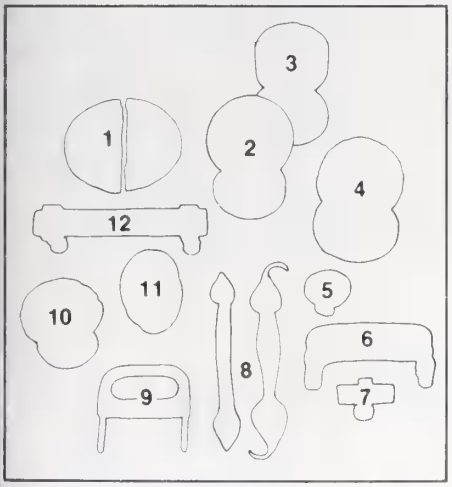
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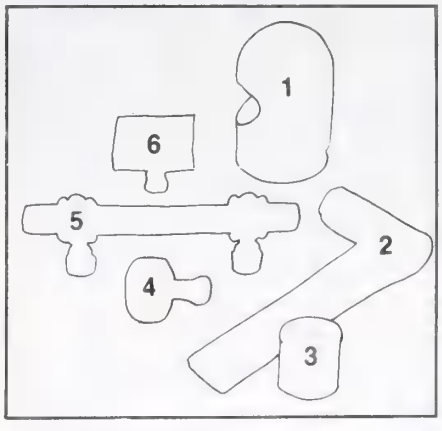
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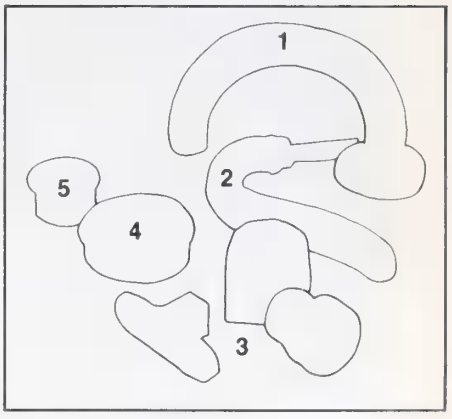
Simon's Hardware Inc. **6)** Brass pull, ¼ inch in diameter. $2.80 at Kraft Hardware. **7)** #7010 Georgian brass knob and rose, 2¼ inches. $21.45 from Kraft Hardware.



Top left: **1)** Two green nylon recessed cabinet pulls, 3½ inches in diameter, ⅛-inch projection. $2.30 ea. from The Ironmonger. **2)** Laguna clear Lucite doorknob with chrome rose, 2½ inches in diameter. $42.75 from Kraft Hardware Inc. **3)** Valencia black marble doorknob with brass rose, 2¼ inches in diameter. $13 at Architectural Design Resource. **4)** Omnia #415 chrome knob with rose, 2¼ inches in diameter. $26 at Architectural Design Resource. **5)** #1034 gold-plated (24k) knob with malachite center, 1 inch. $119.98 at Sherle Wagner. Catalog available upon request; please include $5 postage and handling fee. **6)** #548/80 yellow, white and green nylon cabinet pulls, 5/16 inch in diameter, 2¼ inches center to center, 1¼-inch projection. $1.30 at The Ironmonger. **7)** #807 black Lucite with square brass piece, one of a series by Phanstiel. $5.46 at Architectural Design Resource. **8)** Two hand-forged pulls, both 5 inches long. #TL8 on the right is $25, #DR3 on the left is $6. By Kayne & Son. Catalog available for $2. **9)** HC 210 matte-black neoprene (hard synthetic rubber), 2⅛ inches in diameter and 1 9/16 inches wide. $5.05 from Forms and Surfaces. **10)** Louis Petit #73 gold-plated (24k) doorknob with rose, 2½ inches in diameter. $102.60 at Sherle Wagner. **11)** Antique, c. 1897, bronze door knob inscribed "Public School—City of New York." $25 at Urban Archaeology. **12)** #CLH589 Lucite with brass, 5 inches long. $14.60 at William Hunrath Co., Inc.



Bottom right: **1)** Dom doorknob #2500 in satin anodized aluminum, 1⅞ inches in diameter, 2⅞-inch projection. $85 (without latch or lock) at The Ironmonger. **2)** Omnia #364 chrome lever with solid brass casting, 4¼ inches long, 2½-inch projection. $17.50 at Architectural Design Resource. **3)** Chrome cylindrical knob with finger grip, ⅞ inch in diameter, ⅞-inch projection. $6.44 at Kraft Hardware. **4)** #CBX 110 polished-chrome drawer knob, 1 inch in diameter. $4 at Simon's Hardware. **5)** #CL584 Lucite pull with chrome rings, 4½ inches long. $10.60 at William Hunrath Co. Inc. **6)** #CBX 122 brushed-chrome drawer knob, 1½ inches square. $6.50 at Simon's Hardware.



Bottom left: **1)** #HLO1 gray nylon door lever, 5¼ inches long, 3⅞-inch projection with 2⅛-inch rose. $40 for a set (includes left- and right-hand levers, two roses, 8mm spindle and mounting template) at Forms and Surfaces. **2)** Quaver lever #3012 of satin anodized aluminum, 5¼ inches long, ⅞ inch in diameter, 2½-inch projection. $112.75 for a set (pair of levers, pair of roses, no latch or lock included) from The Ironmonger. **3)** Matte-black neoprene (hard synthetic rubber) cabinet pulls from right to left: HC 216, $3.20; HC 206 1⅛ inches deep, $6.40; HC 211, 2½ inches long, ¼ inch wide, 1-inch projection, $4.65. All from Forms and Surfaces. **4)** HC 130 red nylon recessed pull, 2½ inches in diameter, 2¼ inch deep. $1.75 from Forms and Surfaces **5)** HC 151 gray nylon knob, 1⅛ inches in diam., 1-inch projection. $2 at Forms and Surfaces. ■



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GREAT KITCHENS

●*Pages 60 and 61:* **Designer:** Mariette Himes Gomez Associates, 241 E. 78th St., New York 10021. **Hand-painted tiles**—Country Floors (T), 300 E. 61st St., New York 10021. **Painted floorcloth**—Peter Fasano, 1309 Madison Ave., New York 10028. **Lightolier fixtures**—Cibu Lighting (T), 1482 Third Ave., New York 10028. **Plate rack**—Made In America (R), 1234 Madison Ave., New York 10028. **Spice jars**—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Runner**—Kelter-Malcé (R), 361 Bleecker St., New York 10014. **Cabinetwork**—B&S Woodworking (M), 701 Whittier St., Bronx, New York 10474. **Hood design**—Mariette Himes Gomez Associates, 241 E. 78th St., New York 10021. **Ovens**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040. **Cooktop**—Chambers Corporation (M), Oxford, MS 38655. **Refrigerator**—Sub-Zero Freezer Co. (M), Madison, WI 53711. **Sink**—Elkay Manufacturing Co. (M), 2222 Camden Court, Oak Brook, IL 60521. **Exhaust fan**—Acorn Machinery (M), 182 Lafayette St., New York 10013.

●*Page 62:* **Banquette**—John Wurtz for Mariette Himes Gomez Associates, 241 E. 78th St., New York 10021. **Fabric**—S.M. Hexter (T), 979 Third Ave., New York 10022. **Chairs**—Thos. Moser (R), Cobbs Bridge Rd., New Gloucester, ME 04260. **Artwork** by Don Nice, Nancy Hoffman Gallery (R), 439 W. Broadway, New York 10012.

●*Pages 64 and 65:* **Design and construction and custom kitchen cabinets**—Beverly Ellsley Interiors, 87 Redcoat Road, Westport, CT 06880. **All appliances**—General Electric Co. (M), Major Appliance Division, Appliance Park, Louisville, KY 40225. **Hunter Original Olde Tyme ceiling fan**—Robbins & Myers Inc. (M), Comfort Conditioning Division, 2500 Frisco Ave., Memphis, TN 38114. **Sink and faucet**—Smolka Co. (M), 182 Madison Ave., New York 10016. **Skylight**—Velux (M), 80 Cummings Park, Woburn, MA 01801. **Delft tile, Palace Collection**—Elon Tile (T), 964 Third Ave., New York 10022. All painting executed in conjunction with National Paint and Coatings Association, Consumer Products Division, 1500 Rhode Island Ave., N.W., Washington, D.C. 20005. **Wide-board pine floor and cherry wood countertop**—Southington Specialty Wood (M), Southington, CT 06489. **Birdcage** by Craig Berkes—Bloomingdale's (R), Antiques Department, 900 Third Ave., New York 10022. **Tablecloth and napkin fabric, upholstered chairs, side chairs, St. Germain dinnerware**—Pierre Deux (R), 870 Madison Ave., New York 10021; 350 Bleecker St., New York 10014. **Viga goblets** by Hadeland of Norway—Bing & Grøndahl (T), 41 Madison Ave., New York 10010. **Copper pots, bar stools**—Howard Kaplan/French Country Store (R), 35 E. 10th St., New York 10003; 400 Bleecker St., New York 10014. **Platters and pitchers**—Country Floors (T), 300 E. 61st St., New York 10021. **Pillow cheese tray**—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Tureen and candlesticks**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **Bishop White flatware**—Wilton Armetale (M), The Wilton Co., 18th and Franklin Sts., Columbia, PA 17512. **Wooden utensils**—Rowoco Inc. (M) Bldg. 4, Warehouse Lane, Elmsford, NY 10523. **White enamel colander**—CGS International Inc. (M), 13955 SW 139th Court, Miami, FL 33186. **Painting** by George Grammar.

●*Pages 66 and 67:* **Design and construction of custom kitchen cabinets**—Beverly Ellsley Interiors, 87 Redcoat Road, Westport, CT 06880. **Pine table and sign**—Post House (T), 200 Lexington Ave., New York 10016. **Dining chairs**—Jack Lenor Larsen (T), 232 E. 59th St., New York 10022. **Double-weave pine tree border coverlet,** wool and cotton, c. 1830—Laura Fisher (R), 1050 Second Ave., Gallery #73, New York 10022. **Checkerboard and heart mold**—Ruth Bigel Antiques (R), 743 Madison Ave., New York 10021. **Red and green firkin, blue and white graniteware coffeepot and basin**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Assorted baskets**—Coco Co. (M), 175 East Delaware Pl. #9204, Chicago, IL 60611. **Canister set**—Fitz & Floyd (T), 225 Fifth Ave., New York 10010. **Yellowware bowl and cookie jar, spongeware bowl**—Made In America (R), 1234 Madison Ave., New York 10028. **Wooden utensils**—Rowoco Inc. (M), Bldg. 4, Warehouse Lane, Elmsford, NY 10523. **RCA television** #AGR095, Playmate 9-inch black and white portable, $129.95—RCA Corp. (M), 30 Rockefeller Plaza, New York 10020.

●*Pages 70 to 73:* **Designer and design supervision:** Charles Morris Mount Inc., 200 W. 72nd St., New York 10023. **Project designer:** Gene L. Nemeth, General contractor: George Rotunno, Rotunno Construction Co., 57 Dean St., Stamford, CT 06092. **Pot rack and hood** custom designed by Charles Morris Mount Inc.; built by PM Hoods, 43 Florida St., Farmingdale, New York 11735. **Cabinets finished in hunter green lacquer Formica**—Formica Corporation (M), a subsidiary of American Cyanamid Co., 1 Cyanamid Plaza, Wayne, NJ 07470. **Sinks**—Franke (M), 7661 Currency Dr., Orlando, FL 32809. **Grill**—Jenn-Air Corporation (M), 3035 Shadeland, Indianapolis, IN 46226. **Oven**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040. **Dishwasher and refrigerator**—General Electric Co. (M), Major Appliance Div., Appliance Park, Louisville, KY 40225. **Corian for countertops**—E. I. du Pont de Nemours & Co., 1007 Market St., Wilmington, DE 19898. **Faucets,** KVI Vola—Erik Norup (T), 450 E. 63rd St., New York 10021. **Hardware**—The Ironmonger (M), 822 N. Sheffield Ave., Chicago, IL 60614. **Hanging lights,** Bicono/Stilnavo—Thunder and Light (R), 171 Bowery, New York 10002. **Track lighting**—Lightolier (M) (T), 11 E. 36th St., New York 10016. **Tile**—Nemo Tile (M), 177-02 Jamaica Ave., Jamaica, NY 11432. **Tile installation** by Mr. Rade Pusic, 4311 34th Ave., L.I.C., NY 11101. **Glass block**—Supro Building (M), 48-16 70th St., Woodside, NY 11377. **Paradiso marble**—Custom Marble Inc., Mr. Joe Rota, 11 Dumont Ave., Dumont, NJ 17628. **Damask napkins**—Henri Bendel (R), 10 W. 57th St., New York 10019.

1800s HOUSE

The following merchandise from the **Sears Open Home collection** is available as indicated through the Sears 1983 Spring/Summer Catalog and/or at larger Sears retail stores: All prices are approximate and may vary.

●*Page 82 and 83:* **Wing chairs** #16969 in **Colony Quilt #587 fabric,** 31 by 32 by 45 inches high and **Thames ottomans** #16922 in **Colony Quilt #587 fabric,** 27 by 21 by 17 inches high, $450 each (price determined by fabric selection; special fabric used on these pieces); **rectangular cocktail table** #36155 in light pine finish, $250; **Country Plaid fabric** #60100 in color #667 for curtains, pelmets, tableskirt, Custom Decorator's Studio, $12 per yard; **Triple Dot #60101 fabric** in color #667 for sofa slipcover and pillows, Custom Decorator's Studio, $12 per yard; **flower print and fruit print,** 20 by 24 inches, $40 each, **Gingham Plaid #47532 wallpaper** in dusty rose, **double bolt roll,** $17 (catalog); **ceramic jug lamp** #80584 in dusty apricot with 15-inch-diameter shade, 23¼ inches high, $80 (catalog and retail). **Platters on wall**—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Brass candlesticks, wooden bucket, antique coachman's stools, George II mahogany lowboy, Pink patterned mason's platter**—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Fireplace tools and accessories, jug, bucket by wing chair, low bench, Shaker box, brass candlestick**—1812 House Antiques (R), South of the Common, Route 10, Haverhill, NH. **White footbath beneath George II lowboy**—Macy's (R), Herald Square, New York 10001. **Pink-painted wood box, botanicals in fruitwood frames,** 15 by 19 inches, c. 1860, **cow painting,** 46 by 34 inches—John Rosselli (T), 255 E. 72nd St., New York 10021. **Aqua blue plates on stands,** 19th-century majolica—Gordon Foster (R), 1322 Third Ave., New York 10021. **White lace tablecloth**—Cherchez (R), 864 Lexington Ave., New York

(Continued on page 138)



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PRODUCT INFORMATION

Continued from page 137

10021. **Redware vase**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Racing glasses and antique magnifying glasses**—Philip Pfeifer (R), 900 Madison Ave., New York 10021. **Sponge painting below chair rail**—Tina Clark and Jeryl Shauger, Box 34, West Newbury, VT 05085. **Sofa slipcover** made by Harold Rudin Interiors (T), 753 Ninth Ave., New York 10019. **Ficus and geranium tree**—Haverhill Gardens (R), Ladd Lane, Haverhill, NH 03765. *Throughout:* **Flowers**—Carlson/Kavla (R), 115 W. 28th St., New York 10001. **Curtains** made by Wanda Harrison, 4203 Redell Rd., Baytown, TX 77521. **Pelmets and valances** made by Gilberte Interior Decorating Inc., 10 Allen St., Hanover, N.H. 03755. **Pillow covers and tablecloths** made by Irene Hoehl, 6906-69 St., Glendale, NY 11385. **Carpentry** work executed by Bradford Johnston, Custom Carpentry, Bradford, VT 05033. **Painting, wallcovering and construction** executed by Hamel Painting & Wallcovering, 84 Newfields Rd., Exeter, NH 03833.

● *Page 84 and 85:* The following merchandise is available as indicated through the Sears 1983 Spring/Summer Catalog and/or at larger Sears retail stores: **Round dining table** #25583, 48 inches round, 38 inches high, two 12-inch leaves, $340; **ladder-back arm chairs** #25575 with seats in **Admiral Seafoam Green fabric,** $200 each and **ladder-back side chairs** #25574 with seats in **Admiral Seafoam Green fabric,** $175 each (prices determined by fabric selection; special fabric used on these pieces); **sideboard** #25577 *(top right),* 49 by 18 by 32 inches, $350; **open hutch** #25578, 49¼ by 13½ by 49½ inches, $300; **cattail bench** #25587 *(bottom right),* 42 by 23 by 39¼ inches, **equestrian prints,** #6387, 16 by 20 inches, $30 each; **wood-handled flatware** #25991, four settings, $30 (catalog and retail); **Floral Bouquet dinnerware in cornflower blue,** 20-piece, 4-place settings, $70 (catalog and retail); **Chintz ironstone dinnerware** #4549 in dusty rose (10-inch **dinner plate** shown), 20 piece, 4 settings, $70 (catalog and retail); **Decorator cotton rug runner** #4049 in Seafoam Green, 2 by 8 feet, $50 (catalog and retail); **Woodbine Stripe wallcovering** #47782 in multicolor, double-bolt roll, $17 (catalog). **Straw napkin rings, individual H_2O decanters with drinking-glass lids, tin buckets, candles and holders, wineglasses**–Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Lace napkins and placemats**—Cherchez (R), 864 Lexington Ave., New York 10021. **Cotton dhurrie rug,** 9 by 12 feet—Stark Carpets (T), 979 Third Ave., New York 10021. **Large basket**—Gordon Foster (R & T), 1322 Third Ave., New York 10021. **Deco oval tray with handles, dog painting,** 30½ by 40 inches—John Rosselli (T), 255 E. 72nd St., New York 10021. **Toleware, hand-painted flower container** by Jeryl Shauger, South Newbury, VT 05066. **Antique basket on hutch and antique bucket and canes** *(bottom right)*—1812 House Antiques (R), South of the Common, Route 10, Haverhill, NH.

● *Page 86 and 87:* The following merchandise is available as indicated through the Sears 1983 Spring/Summer Catalog and/or at larger Sears retail stores: **Armoire Deck** #64382, 44 by 23¼ by 40 inches, $600; **Armoire Base** #64380, 41 by 22¼ by 36 inches, $600; **rectangular end table** #36159, 22 by 26 by 24¼ inches high; **Sweet Pea fabric #60102** in color #797, Custom decorator Studio, $12 per yard; **painted brass headboard** #75216, full/queen, $450 (catalog and retail); **Sears-o-pedic box spring and mattress,** queen size (catalog and retail); **serving tray** #91431, 19¼ by 12 by 2½ inches high (catalog and retail); **wicker settee,** #92171, w/seat cushion in gingham #587, $250; **wicker chair** #92172 w/seat cushion in gingham #587, $165 (both, catalog and retail). **Colonial Stripe wallcovering** #47702 in Federal Blue Smoke, double bolt roll, $17 (catalog); **Pamela percale #6972 sheet/pillowcase set** in winter white: **one queen flat, one queen fitted, two queen pillow cases,** 50 percent cotton/50 percent polyester $45 (catalog); **Pamela pillow shams** #2123, Queen size, $16 each, **Pamela dust ruffle,** Queen size, $36; **Pamela queen comforter,** $70, winter white (catalog); **Shepherd's Check woven bedspread** in blue and white, queen size, $104 (catalog—special order in retail). **Antique quilt,** c. 1860, on settee—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Antique crib quilt** *(over mantel),* 47 by 30 inches—Made In America (R), 1234 Madison Ave., New York 10028. **White cotton and lace pillows on wicker furniture**—Paper White Ltd. (M), PO Box 956, Fairfaix, CA 94930. **Hand-colored botanical prints**—Ursus Books Ltd. (R), 1011 Madison Ave., New York 10021. **Round white lamp**—Illuminations (R), Glen Road Plaza, West Lebanon, NH 03784. **Antique brushes**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Stenciled floor border**—Tina Clark and Jeryl Shauger, Box 34, W. Newbury, VT 05085.

CAPE MAY

● *Page 90 to 95:* Fuller-O'Brien has developed a line of 70 paint colors called Cape May Victorian Colors based on colors originally used on houses there *(see HB Lookout, page 44).* The paints are available in oil or latex base at Fuller-O'Brien Pro Shops. For paint chips send $3 to the Fuller-O'Brien Corp., Dept. HB, 450 E. Grand Avenue, South San Francisco, CA 94080.

MOVING OUTDOORS

● *Page 96 to 101:* **Plant material and brickwork**—Main Street Nursery (R), 475 West Main St., Huntington, L.I., New York 11743.

● *Page 99:* **Bread and cheeses**—Jonathan's Fine Foods (R), 15 Wall St., Huntington, L.I., New York 11743.

MIDSUMMER PICNIC

● *Pages 107 to 109:* **Pine antiques, homespun linens, lace pillows, china**—White Horse Antiques (R), Montauk Highway, Quogue, L.I. 11959; C.C. Hall Antiques, Southport, CT 06490.

All food except dessert—Charlotte's (R), 146 Chambers St., New York 10007.

Supplementary flowers—Artistry in Flowers, Hampton Road, Southampton, L.I. 11968.

KITCHEN ESSENTIALS

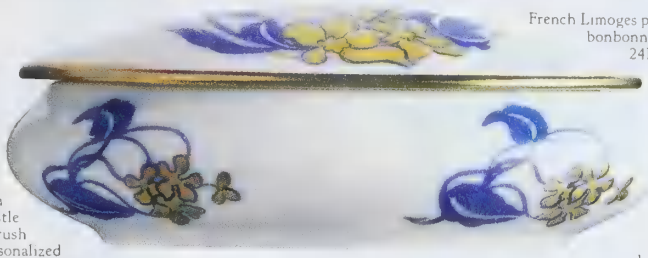
● *Page 116:* **Iron skillet in red,** 12 inches, $40; **saucepan with lid,** ¼ quart, $25; **teakettle,** $35 *(1,2,3)*—Le Creuset (M) distributed by Schiller & Asmus (M), 1525 Merchandise Mart, Chicago, IL 60654. **Country Forge Teflon skillet,** 7½ inches, $15 *(4)*—The West Bend Co. (M), 400 Washington St., West Bend, WI 53095. **Stainless steel skillet with lid,** 10 inches, $44; **stainless steel stock pot with lid,** 5 quart, $42; **stainless steel saucepan with lid,** two quart, $30 *(5, 6, 7)*—Revere Copper & Brass Inc. (M), PO Box 250, Clinton, IL 61727. **Roaster/baking dish,** 9 by 13 by 2⅛ inches, $13.95 *(8)*—Corning Glass Works (M), Consumer Service

(Continued on page 143)

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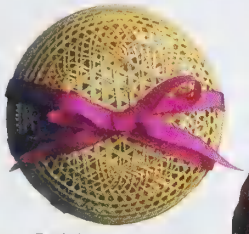
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PRODUCT INFORMATION

Continued from page 138

Dept., Corning, NY 14830. **Baking/roasting pan** #0131, $13.95 *(9)*—The Chef's Catalog (MO), 3915 Commercial Ave., Northbrook, IL 60062. Customer Service: (312) 480-9400 (year's subscription, four catalogs, $1). **Baker's Secret cookie sheets,** small $2.90; large $3.70 *(10)*—Ekco Housewares (M), 9234 West Belmont, Franklin Park, IL 60131. **Slotted turner** #0131, $13.95 *(11)*—The Chef's Catalog (MO), 3915 Commercial Ave., Northbrook, IL 60062. Customer Service: (312) 480-9400 (year's subscription, four catalogs, $1). **Whisk with solid handle,** 12 inches, $6.75; **rubber spatulas,** 15 inches and 12 inches, $2.75 and $1.75; **metal spatula with wood handle,** $16.50; **wine opener,** $7.75; **scissors,** $12.95; **peeler,** $4.95; **nutcracker,** $7.25; **funnel,** 4¼ inches, $1.25 *(12 through 19)*—Rowoco (M), Bldg. 4, Warehouse Lane, Elmsford, NY 10523; for availability call (914) 592-1202. **Paring knife,** 4 inches with Friodur high carbon no-stain steel, $24; **chef's knife,** 10 inches, $60; **utility knife,** 6 inches, Friodur high-carbon no-stain steel, $35 *(20, 27, 28)*—J. A. Henckles (M), 1 Westchester Plaza, Elmsford, NY 10523. **Two-pronged meat fork** #1610, 15 inches long, $8.53; **three-piece metal spoon set** #0233, $11.75; **organizer rack** #0810, 24 by 18 inches, $22.50 *(21 through 25)*—The Chef's Catalog (MO), 3915 Commercial Ave., Northbrook, IL 60062. Customer Service: (312) 480-9400 (year's subscription, four catalogs, $1). Wooden spoons: 16, 14 and 12 inches; ($1.75, $1.50, $1.25 *(26)*—Rowoco (M), Bldg. 4, Warehouse Lane, Elmsford, NY 10523; call (914) 592-1202 for availability. **Dial-a-Brew II 10-cup coffeemaker,** $38.95; **Food Preparation System,** $130. *(29, 30)*—Norelco (M), North American Philips Corp., High Ridge Park, Stamford, CT 06904. **Electric can opener** #EC-32WH in white, $17.98 *(31)*—General Electric Co., Housewares & Audio Business Division, 1285 Boston Ave., Bridgeport, CT 06602; (800) 626-2000. **Toaster** #20-20, two slice, $35 *(32)*—Sunbeam Appliance Co., division of Sunbeam Corporation (M), 2001 South York Rd., Oakbrook, IL 60521; for availability call (312) 654-1900, Consumer Affairs. **Professional grater** #1701, $8.99; **Micro scale** #4201 weighs up to 25 lbs. $22.50 *(33,34)*—The Chef's Catalog (mail order), 3915 Commercial Ave., Northbrook, IL 60062. Customer Service: (312) 480-9400, (year's subscription, four catalogs, $1). **Three-piece mixing bowl set with covers,** 1, 2 and 3 quart sizes, $12.50 *(35)*—Ekco Housewares Co. (M), 9234 W. Belmont Ave., Franklin Park, IL 60131; call (312) 678-8600 for availability. **Pyrex glass measuring cups: 1-quart cup,** $4.40; **2-cup measure,** $3.10—Corning Glass Works (M), Consumer Service Dept., Corning, NY 14830. **Metal measuring spoons** #4119, $2 *(37)*—The Chef's Catalog (MO), 3915 Commercial Ave., Northbrook, IL 60062, Customer Service: (312) 480-9400, (year's subscription, four catalogs, $1). **Metal colander** #712, five quart, $8.85; **strainer** #49, $25.85; **white timer** #80002, $19.85 *(38, 39, 40)*—Rowoco (M), Bldg. 4, Warehouse Lane, Elmsford, NY 10523; call (914) 592-1202 for availability. **The Chantry knife sharpener,** Museum of Modern Art collection, $30 *(41)*—Chantry (M), 173 E. Long Lake Road, Bloomfield Hills, MI 48013; 313-644-5497. **Meat thermometer** #5971, $6.75, **steamer** #1065, $4.50 *(42, 43)*—Rowoco (M), Bldg. 4, Warehouse Lane, Elmsford, NY 10523; call (914) 592-1202 for availability. Stacker shelf #2348, $5 each *(44)*—Rubbermaid Incorporated (M), 1147 Akron Road, Wooster, OH 44691; Consumer Service: (216) 264-6464. **Juicer** #845, $25 *(45)*—Rowoco (M), Bldg. 4, Warehouse Lane, Elmsford, NY 10523. **Cutting board,** 14 by 10 by ¾ inches thick, $20 *(46)*—Mikasa (T), 41 Madison Ave., New York; Consumer Center: (201) 867-9210. **Cordless sifter** #1838, $12 *(47)*—The Chef's Catalog (MO), 3915 Commercial Ave., Northbrook, IL 60062, Customer Service: (312) 480-9400, (year's subscription, four catalogs, $1). **Stainless steel two-piece Broiler/Roaster set,** $20 *(48)*—The Vollrath Co. 1236 N. 18th St., (M), Sheboygan, WI 53081. **Classic sheer refrigerator bowls** *(on top)*, 1¼ cups each, set of three, $3.98; mixing bowl, two quarts, $3.89 *(49)*—Tupperware Home Parties (M), P.O. Box 2353, Orlando, FL 32802.

GARDEN GUIDE

●*Page 126:* For more information write to these companies: **Park Seed Co., Inc.,** Greenwood, SC, 29647; **New Mexico Drip Irrigation,** PO Box 274, Fairacres, NM 88033; **Toro Company,** Irrigation Division, PO Box 489, Riverside, CA 92502; **Watersaver Systems,** Box 2037, Pomona, CA 91766; **Chapin Watermatics,** Box 298, Watertown, NY 13601; **Agrotronics Manufacturing Company,** Box 1248, Barstow, CA 92311; **DuPont Company,** Wilmington, DE 19898 (ask for irrigation information); **Submatic Irrigation Systems,** PO Box 246, Lubbock, TX 79408; **Weathermatic,** Box 18205, Dallas, TX 75218; **Rain Bird Sprinkler Mfg. Corp.,** Glendora, CA. ■

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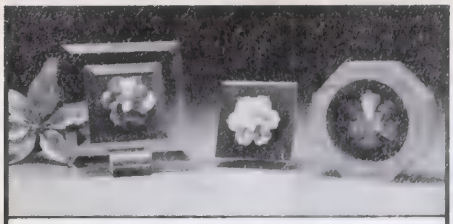
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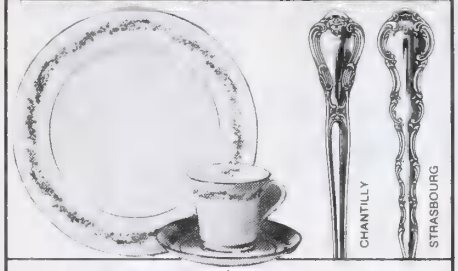
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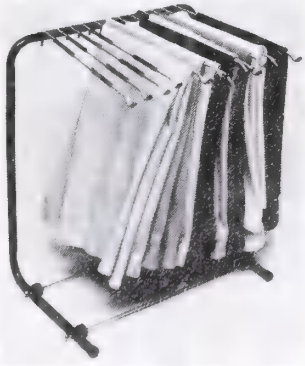
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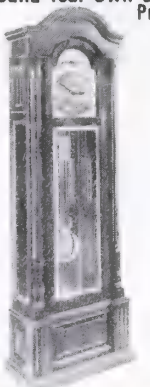
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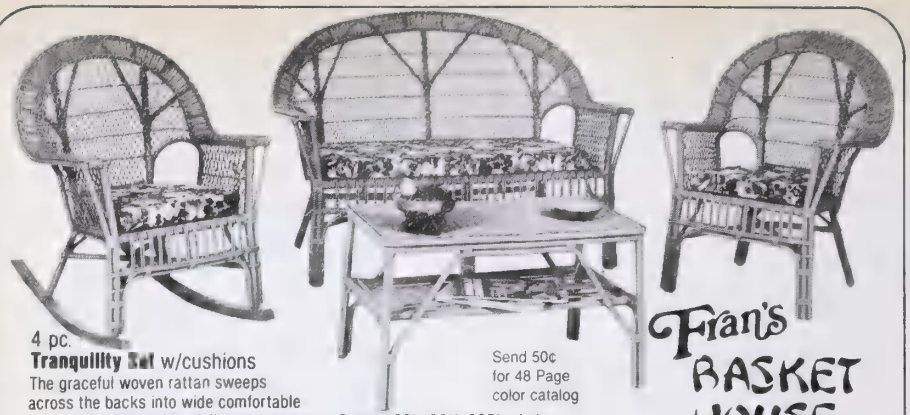
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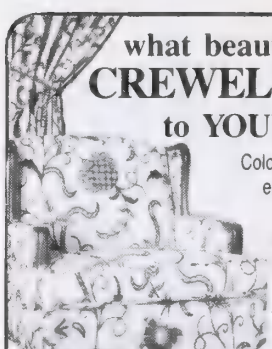




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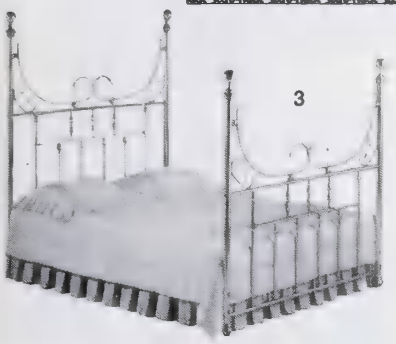
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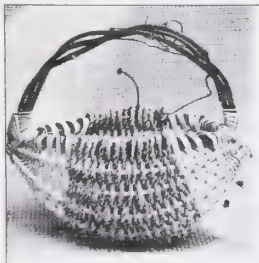
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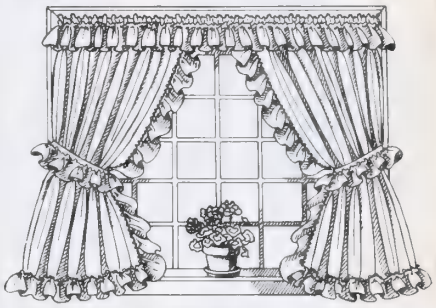
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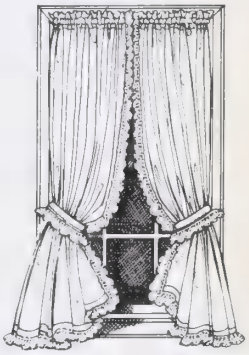
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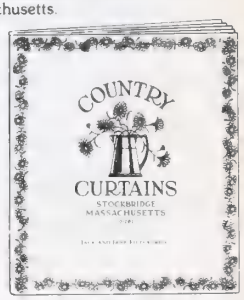
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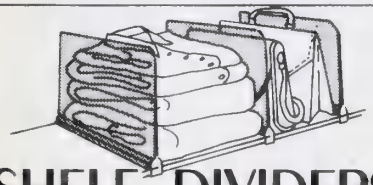
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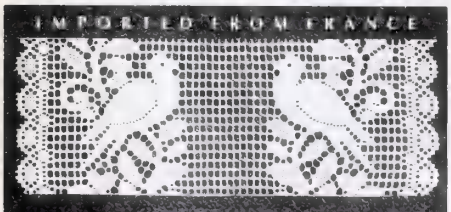
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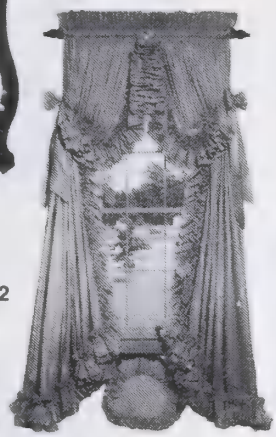
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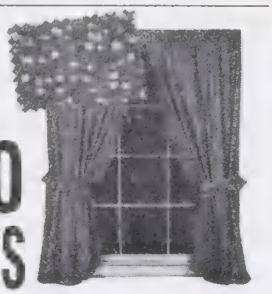
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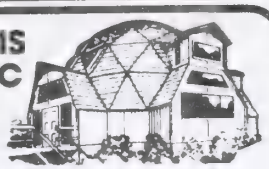
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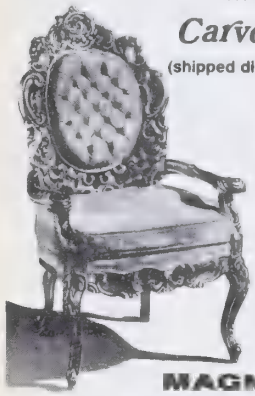


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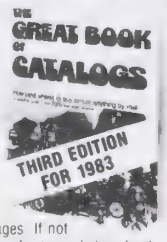
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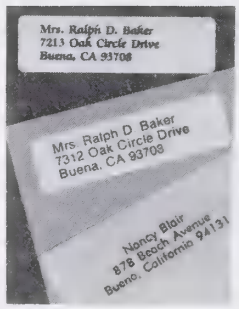
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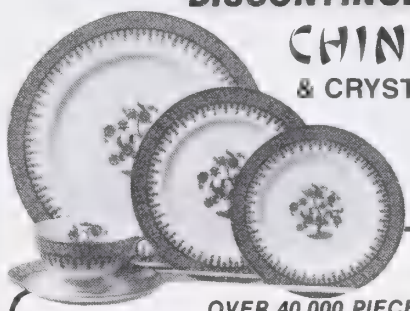
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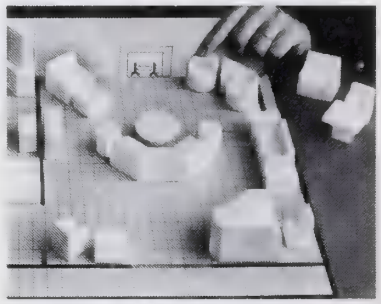
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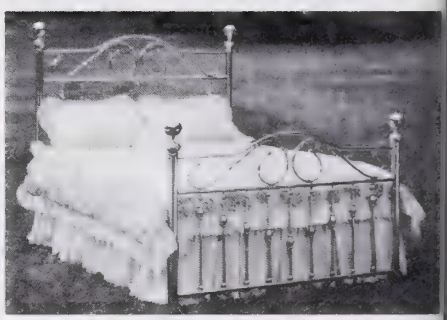
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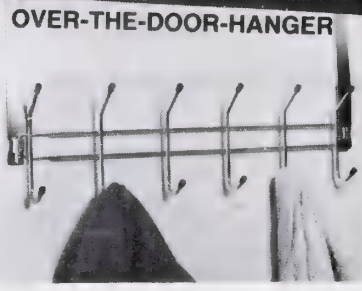
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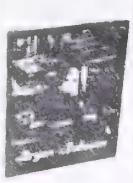
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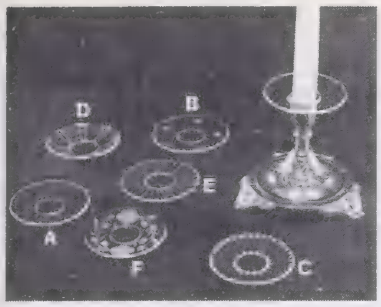
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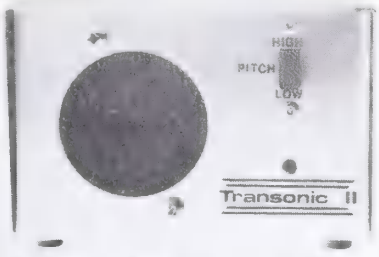
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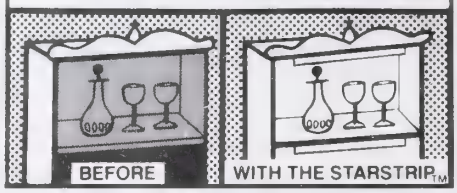
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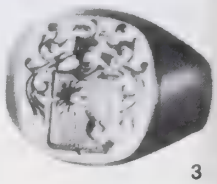
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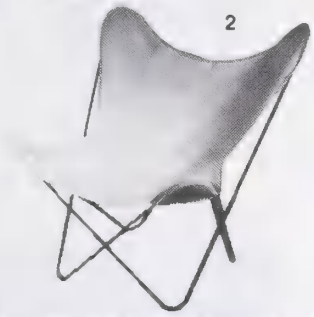
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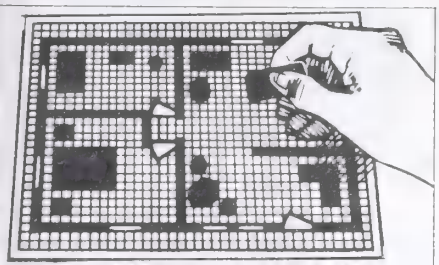
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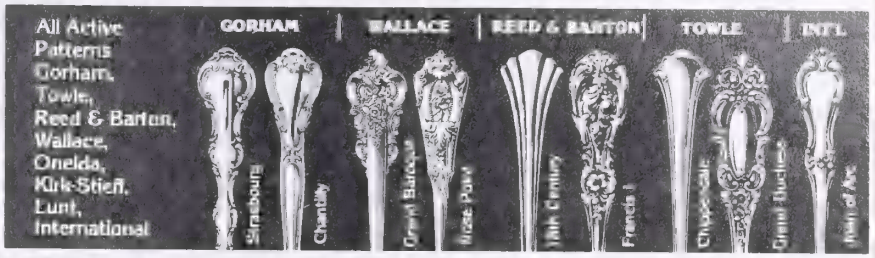
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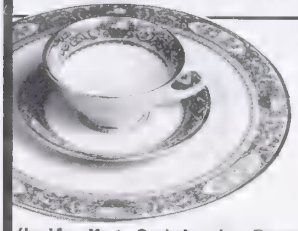
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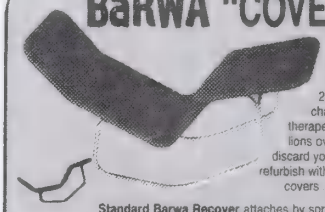
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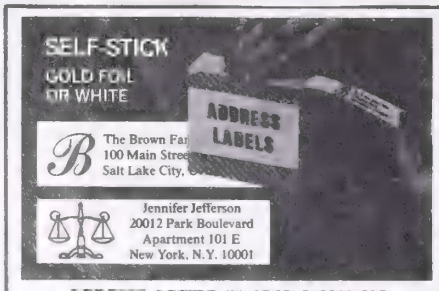
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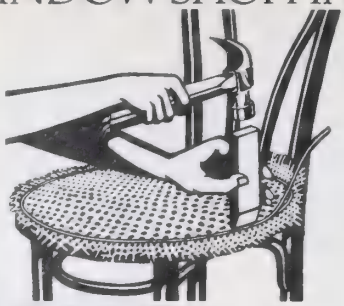
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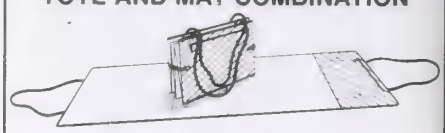
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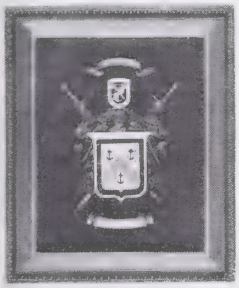
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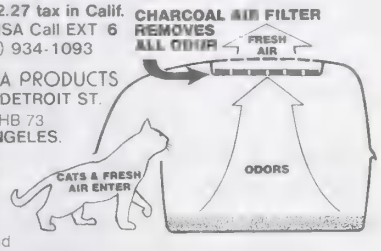
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WHERE TO FIND IT



WOODENWARE—YESTERDAY'S UTENSIL, TOMORROW'S TREASURE

By SYLVIA SUNDERLIN

Treen is an Old English term referring to any object made of wood, but the word is generally applied to any small practical article, such as lathe-turned bowls, breadboards, cookie molds and candle boxes. Small wooden articles of the 18th and early 19th centuries become increasingly rare. But some are still to be found in antiques shops whose owners, themselves smitten with the charms of scarred but sturdy old woodenware, diligently search for authentic antiques.

Joanne Craig, 4141 Woodlawn Dr., #72, Nashville, TN 37205; (615) 385-2250—Mrs. Craig has no open shop, but she welcomes letters and telephone inquiries about cheese boards, breadboards, painted bowls, butter paddles in maple and walnut, maple sugar molds, wall boxes and wooden plates.

Corey Daniels, RFD #2, Box 377, Wells, ME 04090; (207) 646-5301—Mr. Daniels's "small wonders" are shown by appointment only, but he is happy to answer inquiries about hard-to-find wooden antiques now in stock: an 18th-century treen tankard; a small, decorated, Empire doll's bureau with old paint; a portable three-drawer desk, painted white with line decoration; various game boards, unusual boxes and other wooden antiques.

Bert and Billie Deshotels, 702 NW Evangeline Thruway, Lafayette, LA 70501; (318) 232-0822—This shop is open Thursdays, 10 A.M. to 4 P.M., and other days by appointment. Here you may find such wooden articles as distaffs, butter paddles, mortars and pestles, decoys, cheese ladders, cutting boards, antique checkerboards, buckets and spice cupboards. Inquiries are invited.

Fae B. Haight, PO Box 294, Lahaska Antique Courte, Lahaska, PA 18931; (215) 794-7884—In Mrs. Haight's shop, open seven days a week, 11 A.M. to 5 P.M., may be found a variety of antique woodenware: painted firkins (small casks), a piggin (pail with one upright handle), early tableware (bowls, trenchers and goblets), potato mashers, butter paddles, a very rare painted mahogany candle box, mortars and pestles in maple and lignum vitae.

John Long, Rte. 3, Box 338, Mineral, VA 23117; (804) 556-4577—Mr. Long's specialty, good American country antiques, always includes some fine, rare treen: a niddy-noddy (yarn winder), quilting frames, flax carders, spinning wheels, wooden bowls, a long-handled peel used by bakers, cutlery and document boxes, candle and butter-keeping boxes and many small furniture items—tavern tables, footstools and Windsor stools (with no backs). By appointment only.

Olde Hope Antiques, Rte. 202, New Hope, PA 18938; (215) 862-5055—Bell and Hild's shop is open seven days a week from 11 A.M. to 5 P.M. Their stock of 18th- and early-19th-century American folk art usually includes such treen as trenchers, many kinds of painted bowls in various sizes as well as sugar containers, pantry boxes and firkins.

Owens Antiques, 5117 South Hill Drive, Madison, WI 53705; (608) 238-1803—Wooden articles for unusual uses are a specialty here. Currently available are a rare New England scrubboard (possibly 18th-century) with a heart design, used for removing lanolin from sheep's wool; 18th-century double butter print with wheat motif; grain scoop, intricately carved; candle boxes, sugar bowl, herb crusher and two cracker prickers, one of Shaker origin. By appointment only.

Ozark's, Inc., 9450 Candelaria NE, Albuquerque, NM 87112; (505) 293-3607—18th- and early-19th-century American furnishings include examples of American folk art (some wooden pieces) and an unusual assortment of fine treen: a set of graduated Shaker boxes; firkins, wooden knife trays (with original paint); scoops and dough bowls, mortars and pestles. The owner, Catherine Bushey, maintains a companion shop, *Tara,* at 607 Old Santa Fe Trail, Santa Fe, NM 87501; (505) 984-0623. Telephone inquiries invited.

Marjorie Staufer, 2244 Remsen Rd., Medina, OH 44256; (216) 239-1443—A variety of antique kitchen treen is available here, such as 18th-century plates, painted bowls and an occasional rare burl bowl; maple mortar and pestle, pantry boxes, wooden buckets, scoops, paddles and butter molds. Shop hours are irregular or by appointment. ■

Reproduction Shaker Boxes, Orleans Carpenters, Orleans, Mass.

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q The top of my table can be tipped so that it is perpendicular to the floor. Was this so the table could be stored in a small space? When was it made?

—Mr. A. R. G., Oakland, Calif.



A. Tilt-top tables and candlestands were popular space-savers used during the 18th century. A variety of mechanisms were devised under the tabletop that permitted the top to be flattened. Pictured is a fine tilt-top stand of mahogany and walnut. It was made in New England between 1760 and 1780. Most tilt-tops have a three-footed base and a center column. The top ranges from 26 to 28 inches from the floor. This was a convenient height for a candle and a few inches lower than the height of an average table.

To buy the table pictured you would have to pay over $5,000. It has an unusual top and well-shaped legs. A simpler tilt-top stand could be purchased from $700 to $2,000.

Q I have heard that signed antique furniture is much more valuable than unsigned pieces. Where would a piece of furniture be signed?

—Mrs. H. R. M., Sumner, Nebr.



A. Cabinetmakers have used many methods of signing furniture. Cabinetmakers in the 18th century signed the bottom of a drawer, the back of a chest, the underside of a tabletop, a chair rest or some other partially hidden spot. Chalk or pencil signatures were not uncommon. Paper labels, brands or inked stamp marks were used by more successful cabinetmakers. Pictured is a Louis XVI mahogany cabinet that was made in France during the 1770s. It was signed with a faint signature under a drawer. The signature adds to the value of any piece. For a rare French piece, a known cabinetmaker's name can add as much as $10,000 to its value. For more readily available American furniture, like that of Gustav Stickley, the signature increases value by about 25 percent. If the signature or stamp is that of an unidentified cabinetmaker, a minor factory or little-known craftsman it will add very little to the value of the piece.

Q This cabinet stands about 5½ feet high. The decoration is of small stones shaped like horses, people and buildings. There is gold paint on it. The center section has a brass lock. Could this be an antique?

—N. S., Seabrook, S. C.



A. Your cabinet appears to be from the late 19th century. It was probably made in China for use in another country. Lacquered furniture was popular in China not only because it was attractive, but also because lacquer kept insects from eating wood. Your cabinet is worth from $2,000 to $3,000.

Q This 6-inch bust of a little girl is marked on the bottom with two crossed lines. Friends say it is Meissen, with their famous crossed-swords mark. What is it worth?

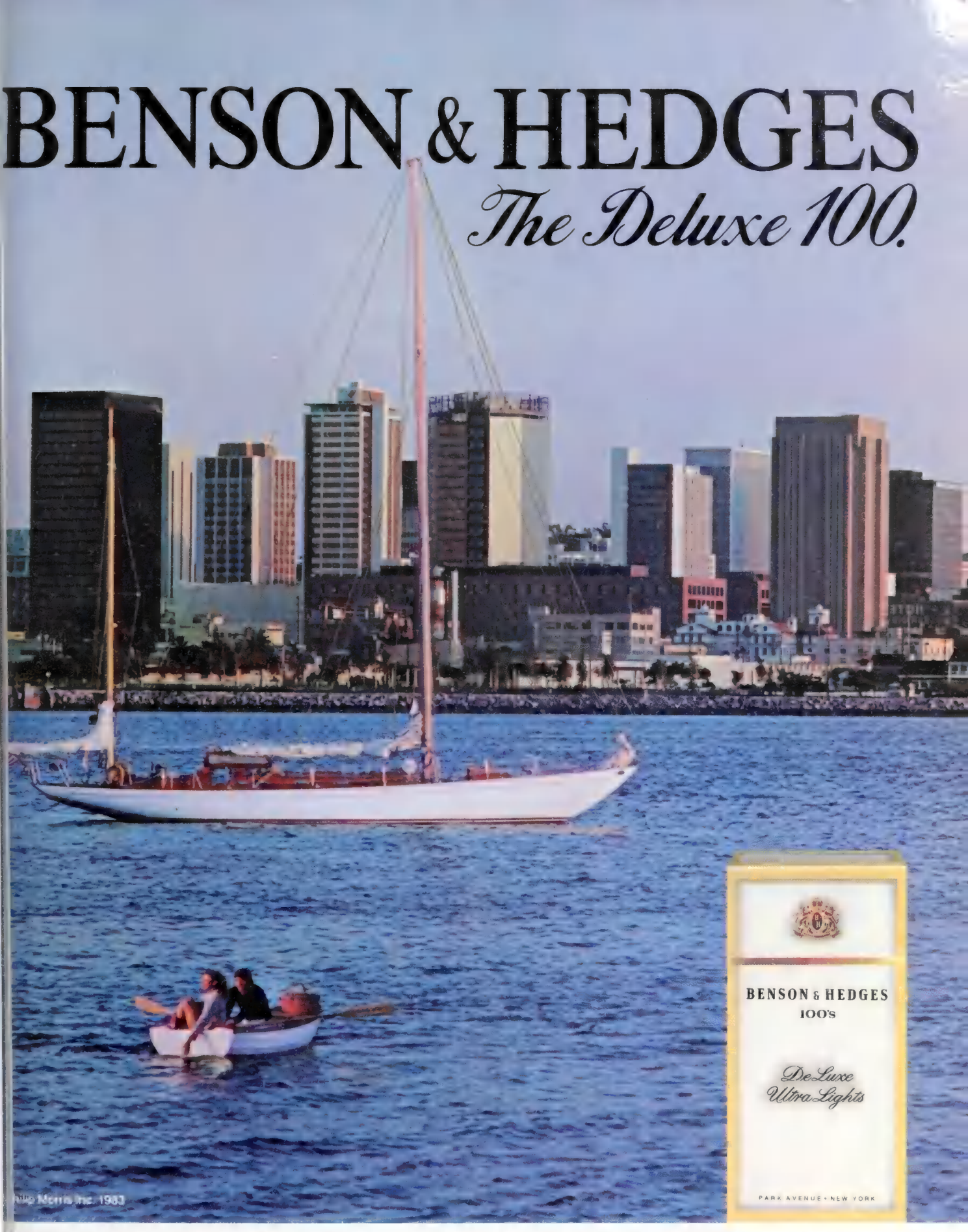
—C. G., Winston, N. Mex.



A. The child depicted in the porcelain bust is Princess Marie Zephyrine de Bourbon, granddaughter of King Louis XV of France. She died in 1755 at the age of five. The bust may have been made to commemorate the sad event. A pair of busts was originally made at the Meissen factory in Germany about 1755, probably by the famous modeler Johann Joachim Kaendler. They were so popular that similar versions were made subsequently. An 18th-century Meissen bust would sell for thousands of dollars; a mid-19th-century one for about $800.■

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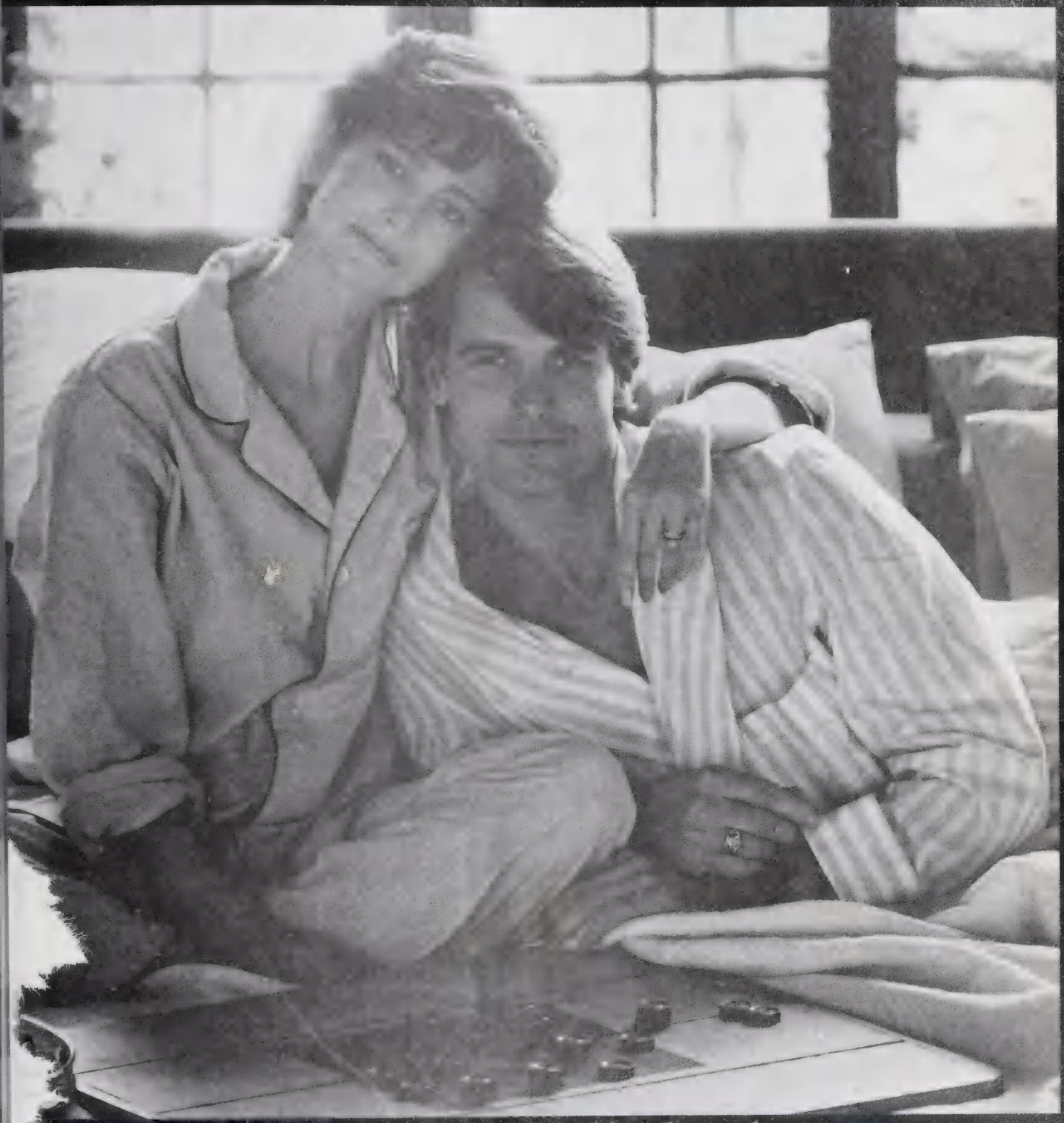


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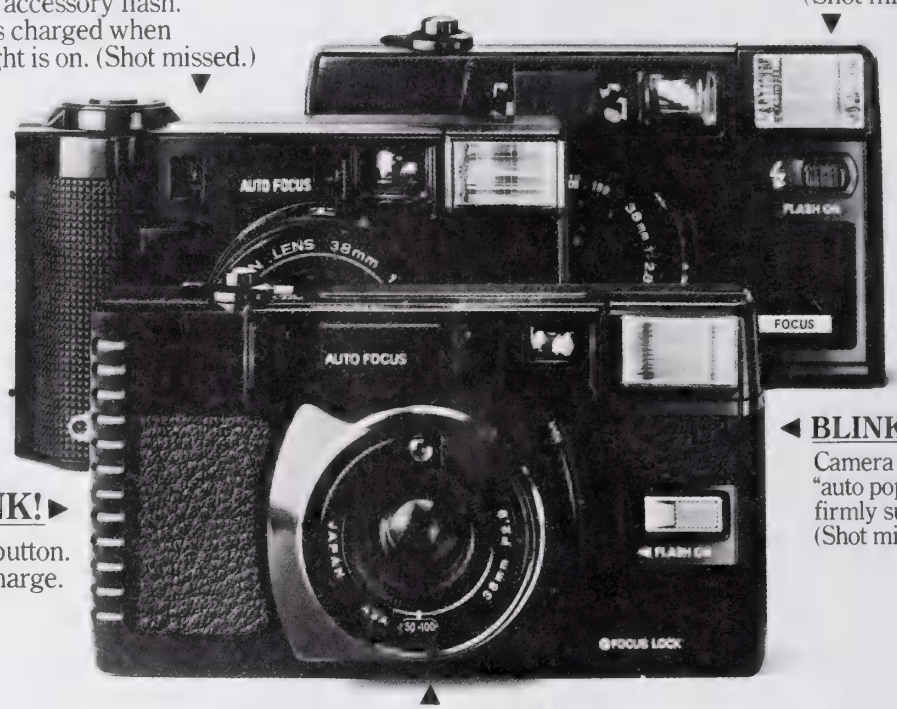


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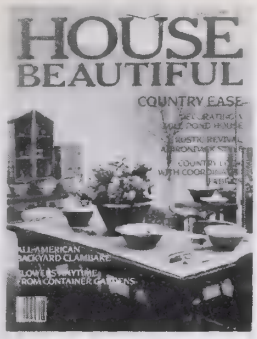
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Volume 125, Number 8 August 1983



On the cover: All of summer's refreshing, revitalizing potential comes together in a happy new collection of fabrics, sheets, table linens, cookware and towels by Raymond Waites, the designer who created Gear. In the dining room of his Long Island home, the table boasts the traditional country spatterware that's part of Mr. Waites's Country Graphics collection. Everything looks as much at home in the country as it would in the city—which is what the designer intended. *(See page 80 where the decorating versatility begins.)* Photograph by Vincent Lisanti.

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THINKING ALOUD

A sense of humor is just as refreshing in decorating as it is in people



LILO RAYMOND

JOANN BARWICK, Editor

When I think about it, the people I like best are those with a sense of humor. To a certain extent, I ask myself, why shouldn't the same apply to rooms? Decorating need not be deadly serious, with brow-furrowing talk about form and composition, dizzying piles of fabric swatches and endless trepidation about breaking the rules, whatever the *rules* might be.

Decorating can and should be fun, a fact that Elsie de Wolfe, the grand dame of 20th-century decorating, knew well. She was the first to "hang" pictures with trompe l'oeil ribbons and fit mirrors with curtains to create the illusion of an extra window. Elsie, known for dyeing her hair to match upholstery and introducing French furniture to the United States, had her own towering sense of personal style and humor. Only she could view the Parthenon and announce, "Beige! My color."

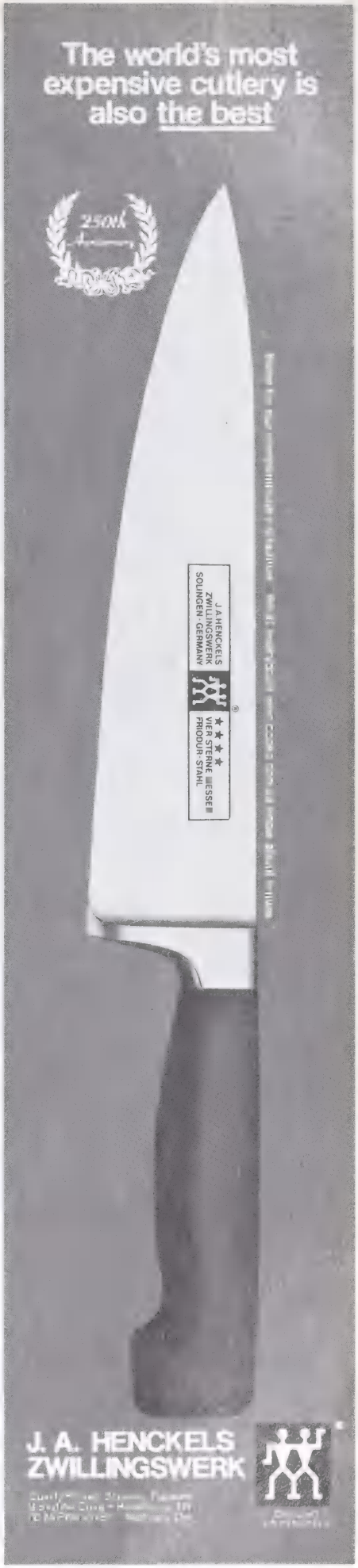
With a bit of daring and an adventurous personality, you can achieve almost any effect. While I don't suggest making a fool of yourself, there is a balance between "decorated" rooms and having a little fun. Raymond Waites, for example, found he had an impossibly brown thumb when it came to ficus trees. But rather than toss out his bare-branched tree, he decided he liked its sculptural quality and, playing it up, wittily decorated the tree with folk art birds and a nest *(see page 80)*. Similarly, decorator Paul Leonard has a client whose ficus tree was always shedding leaves, so he painted trompe l'oeil leaves on the floor, making the fallen ones look intentional.

Deciding to be different is often the result of experimentation. For instance, most people wouldn't think of buying bentwood chairs to go around a twig table, but if you own the two, you might find they go splendidly together. What if you inherited two French arm chairs that are a little too rich for your blood? Don't feel you must comform to their seriousness—give them a casual look by slipcovering them to the floor as the English do. When experimenting, remember that you can do all the style mixing you want if your background is simple. Use neutral colors, sofas and lamps in simple classic shapes, and you can go ahead and add a Bauhaus chair, a Shaker rocker, a Regency end table or whatever furniture you've fallen in love with.

One more element of humor to consider is surprise. I have a friend who hangs pictures *behind* her guest room door so that when guests retire at night, they find a special treat. I know one decorator who believes in painting entryways daringly bright colors—ruby red, billboard blue—to lift your spirits every time you walk through.

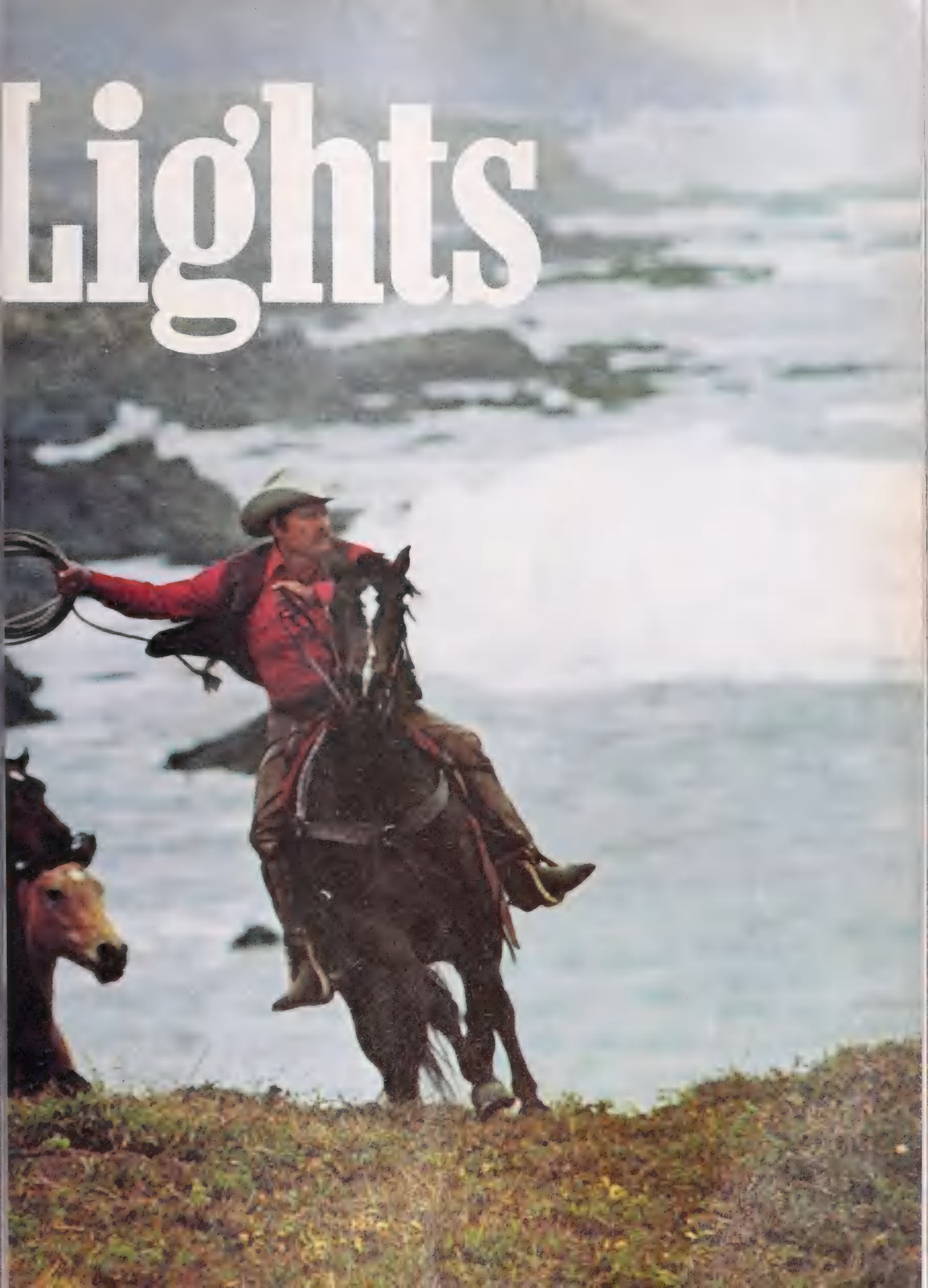
My point is, let your imagination go—but don't get totally carried away. Remember that rooms should have continuity, color themes and a sense of what's suitable and comfortable.

If you are confident in your sense of personal style, you can decorate any way you like. Let your rooms be alive with spirit and let them say something about the people who live in them.■




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ON DECORATING & DESIGN

Country cupboards hold endless appeal for collectors of all periods



Chamfered panels on both upper and lower doors distinguish 1850s cupboard *(top);* both stenciling and fine wood tracery were uncovered in Indiana *(above).*

Superbly crafted, small Shaker cupboard *(above);* traditional closed cupboard, c. 1840 *(left).*

JON ELLIOTT

An antiques show in America isn't complete without a cluster of expert collectors hovering over one or two painted cupboards. Why do these pieces generate such interest? They are not rare, nor do they reflect the academic fine points of cabinetmaking usually attributed to things of value. It could be that painted cupboards project an aesthetic of warmth and richness that defies time, conquers wear and outlives the fleeting ideas of style that surround us while they also solve the nitty-gritty problems of modern day storage.

Rural masterpieces

Jane Eckert of Eckert Fine Art & Antiques in Westfield, Ind., found this prized 1873 stenciled closed cupboard *(above right)* just days before she and her husband were to exhibit in New York City's Fall Antiques Show. Having the practiced eye of a dealer, Mrs. Eckert suspected there might be something more to her find than met the eye. Flecks of color in the paint kept attracting her attention. Ever so carefully she began to scrape away the surface (something she would never encourage anyone but an expert, professional scraper to do). Under three coats of brown paint she found both stenciling and applied wood tracery—obviously a gifted rural cabinetmaker's effort to reproduce the high-style veneer of more aristocratic pieces. Mrs. Eckert eventually sold the cupboard for about $4,500 to a couple who intended to design an entire room around its colors—burnished red, green and yellow.

The desire for old country cupboards of the 18th and 19th centuries continues to grow because they meet our contemporary needs. Who couldn't find good use for the mobile closet a cupboard provides? Cupboards know no loyalty. The hutch that stores everyday china and cookware shows off the family porcelains in the dining room or stores the quilts in a bedroom or hallway or boasts the latest miracle of stainless steel sound components in an office or study. And the colors of these good old pieces can't be reproduced by even the most sophisticated modern processes, colors whose mellowed quality makes them our most versatile decorating neutrals.

The thousand reds

Charles Brown of Brown & Co., Pound Ridge, N.Y., says of the serene Shaker cupboard shown here *(above),* "While a good many Shaker furnishings were built as part of a room's architectural interior, this rare, freestanding, smaller-than-is-usually-found pine cupboard celebrates Shaker grace and conservatism at its best." Its color is hand-rubbed cassis, one of the "thousand shades of red" Mr. Brown says the Shakers were famous for; reds that ranged from Chinese vermillion to weathered mahogany. This piece was made about 1850 in the community of

(Continued on page 16)



The artistic brilliance is unmistakable. For only Van Luit could interpret ancient Coptic designs in a way so eminently suited to contemporary elegance.

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DECORATING & DESIGN

Continued from page 15

Enfield, N.H., and was sold recently for between $12,000 and $15,000.

Faded beauties

One of America's favorite painted beauties is the double-hung closed cupboard *(page 15, bottom center).* Its color is the romantic sky-blue whose indestructible staying power was arrived at by blending buttermilk with the colored pigment. A bonding chemical in the buttermilk results in a finish so strong nothing short of flame will remove it. This color sometimes ages and is much sought after by purists. The cupboard's cornice was most likely designed to match the cornice molding of the room it was intended for. Dealer George Walowen of George Walowen/Michael Schneider of Walker Valley, N.Y., says it was made around 1840 in Massachusetts and that it recently sold for about $2,500.

Chamfered panels distinguish the interior of the upper and lower doors of a cupboard made of tulip poplar *(page 15, top center).* Today the cupboard's finish is a mossy forest green and it retains a good three-quarters of its original paint. The piece started out green, like an accountant's old-fashioned eyeshade, but through points of wear and constant wiping and cleaning it has mellowed over time. Maurice Finkel of M. Finkel & Daughter, Philadelphia, Pa., says the cupboard was made in Montgomery County, Pa., toward the middle of the 19th century and sold recently for about $6,000.

Mrs. Eckert took a great risk in order to uncover the true beauty of a piece she liked well enough to acquire in the first place. Should you be lucky enough to buy a piece of old painted wood—pine, cherry, maple, poplar or oak—be sure to ask the dealer to carefully describe the care it needs.

Dealers are no longer removing old paint in order to reveal the "primitive pine" once thought so valuable. As a result, your stewardship of old painted beauties is all the more important and will ensure that these subtle, faded colors remain a testimony to the original artist's vision. *(See Product Information for a list of dealers specializing in cupboards.)* ■

—PAULA RICE JACKSON


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WICKER FOR ALL SEASONS

Rattan, willow or cane, wicker means sturdy woven furniture to decorate with *now*

Editor KATHLEEN MAHONEY



The heft of the chaiselike Giant chair is typical of today's proportions in wicker. Chair of willow, $2,100, by McGuire. *

R. MACMASTERS



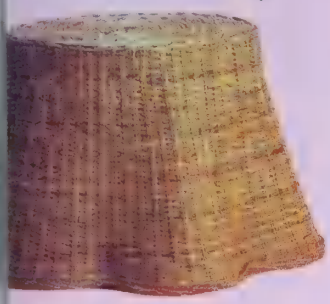
Left-arm daybed is part of a modular system including armless, corner and ottoman. Heavy cane, $899, from the Tuxedo group by Trading Co.

RICHARD HAGGERTY



A three-drawer bachelor's chest comes in painted white or a natural finish of wicker over a hardwood frame. $698, from the Bombay Collection by O' Asian.

RICHARD HAGGERTY



BRIAN KOSOFF

Round top and scalloped base earns the name Low Lotus for this table. Top it with glass to make a tea table or end table. $550, from Walters Wicker. *



RICHARD HAGGERTY

A fully rolled, six foot wide sofa with three plump cushions and a long seat cushion. The rolled back and arms are one of wicker's traditions—$2,025, by O'Asian.



BRIAN KOSOFF

Looking for a fine substitute to heavily upholstered club chairs? Try Lisa, made of rattan with tufted back and seat cushions. $1,250, from Walters Wicker. *



RICHARD HAGGERTY

Comfortable wicker dining chair with cotton rag-cloth-covered back and seat. From the Newport Collection by Rattanworks. From Henry Dowdy, $970. *►

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RICHARD HAGGERTY

Wellington is a reproduction of an English chair, c. 1820-30, wicker on hardwood rockers. $340, by Typhoon International.



BRIAN KOSOFF

Pure Victorian romance—heart-shaped rocker with scrolled arms and back. $625, natural finish. From Walters Wicker.*



RICHARD HAGGERTY

▲ This 5-foot-wide settee is reminiscent of the late 19th century. $817, from the Cape Cod Collection from Brown Jordan.



Six-drawer lingerie chest ► made of wrapped wicker rush and cane over solid wood frame. $541; from Henry Link Corp.

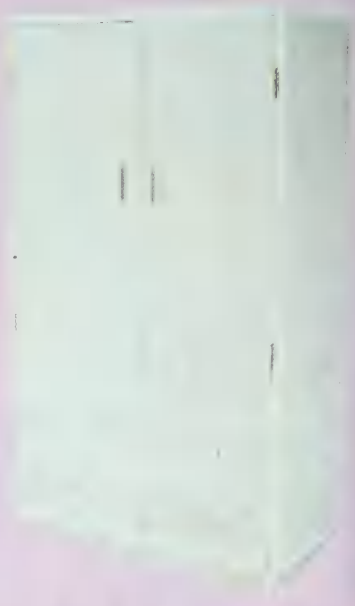


RICHARD HAGGERTY

Tea table with a handy shelf between its legs; of wicker over rattan frame. $195, by Typhoon International Corp.



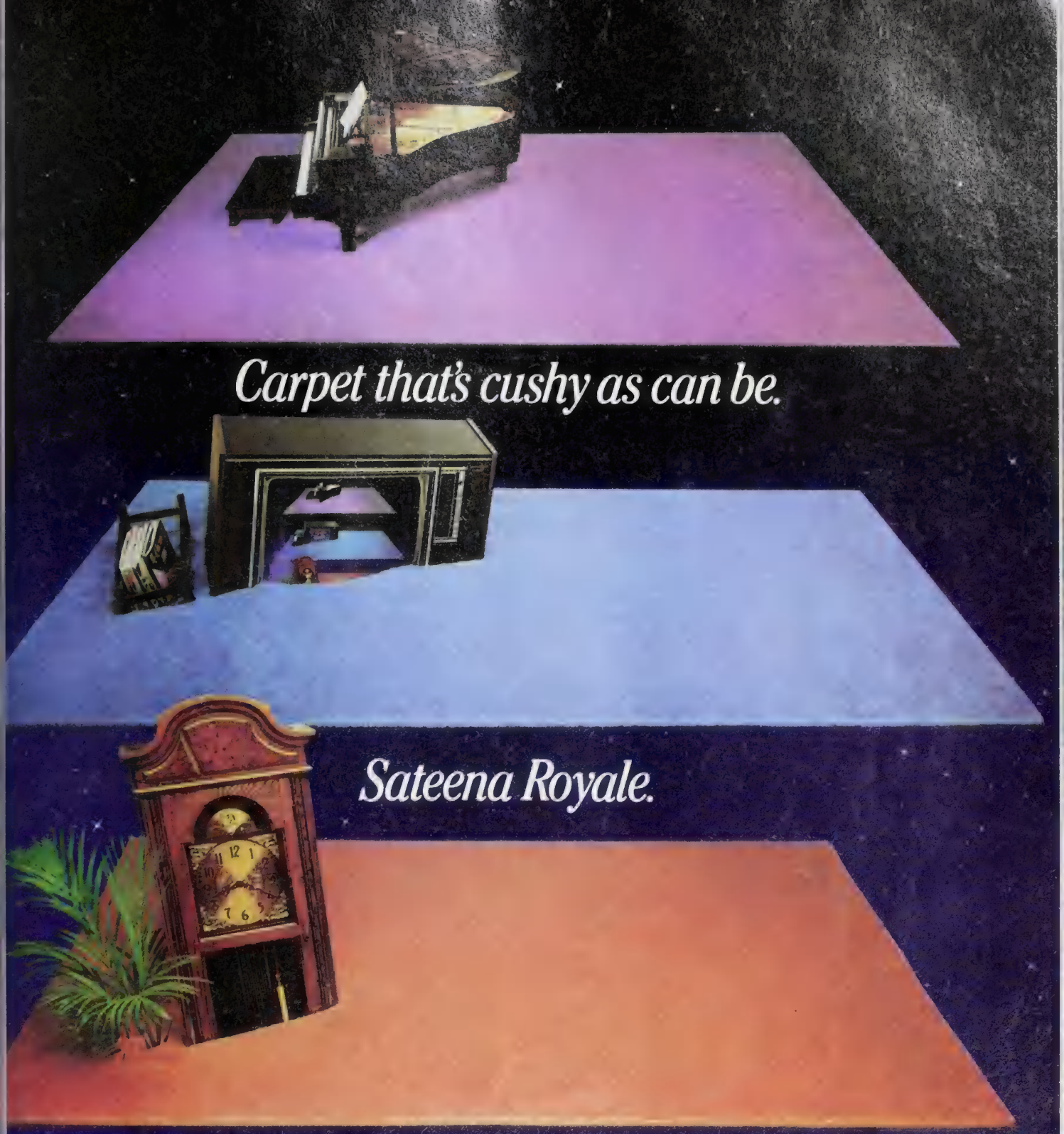
Three-drawer vanity has a charming old-fashioned latticework frame. $345; from Henry Link Corp.



RICHARD HAGGERTY

Armoire with four drawers, shelves behind the door fronts. $998, in three finishes. By Bradston Hurricane.■

* AVAILABLE THROUGH DESIGNERS ONLY. FOR MORE DETAILS, SEE PRODUCT INFORMATION



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VIEW FROM THORNHILL FARM



BILLY GOLDSMITH

By DEE HARDIE

For years I've been leading a double life. Thornhill, of course, is my heart, but every August I become involved deeply, even emotionally, with a house at 39 India Street on Nantucket island. I wonder if this is how a woman feels when she has loved more than once?

I always feel a bit unfaithful when I am about to leave the farm. How will the flowers do without me? Will the vegetables behave? But very quickly I become embraced by easy town-living on this island Herman Melville once called "an elbow of sand."

I can walk to the sea, build sand castles with my grandson Albert, and whenever I please, ride my bicycle around endless ribbons of 19th-century streets edged with the fine houses built by captains and crews of whaling ships. It's a whole different world.

There is an anxious moment when I first open the door of 39 India. The house has been rented for a month. Sometimes I find a bouquet and the beds are neat. I'm ecstatic. If not, I tear around until I make the house mine again. Then we settle down for summertime.

This townhouse takes care of itself, as I never seem to allow Thornhill to do. While our farmhouse rambles, 39 India is straight and tall. Built by Gorham Macy in 1835 as a wedding present to his son, it's the kind of house you could copy in cardboard for a child's school project—square house, peaked roof. It reminds you of an old-fashioned wooden-block puzzle that you can take apart and put together in no time at all, room by room. In this house you know where you stand.

It's a bit stern perhaps, but the weathered shingles are warm, and I always put bright red geraniums in the window boxes. And over the years I've learned to live with another house, once never dreaming I'd be the mistress of two.

When I first saw the house, 15 years ago, the real estate agent said, "Everything goes with it except the organ." That was a blessing. Owned by the widow of a Baptist minister, there were bibles and hymnals in the attic, and the basement ceiling is still supported by old posters that say "Jesus Saves."

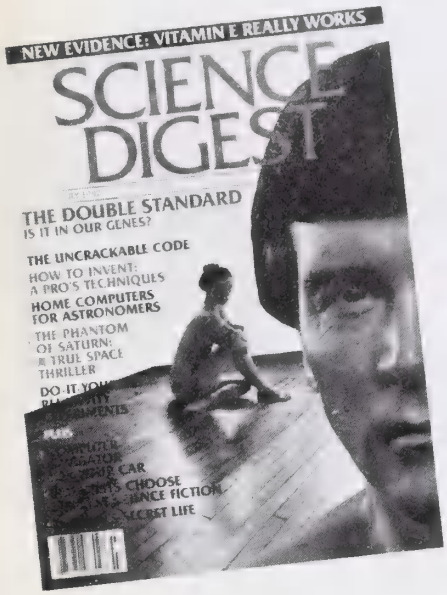
Eventually we made it ours, putting a Hans Hofmann print over the fireplace, making curtains from sheets, painting old wicker white. And now every summer we are all together again as we once were. We sit in the backyard, the size of a handkerchief, and treat ourselves to lobster one night, bluefish the next. We sail in a picnic boat to points of Coatue; we lean over the back fence for chats with neighbors we can touch. Sometimes we exchange a bottle of wine with India House, an inn nearby. Tom calls 39 India my "dollhouse," but I think of it as my New England conscience.

It makes me remember the past, who I am. And if you're born in New England, as I was, it's good to go home again, hear voices say "patten" for pattern, "summa" for summer, and know when they say "steamers," they really mean clams. But by the time early September arrives it's time to leave. The summer affair is over, and I'm all ready for the fall harvest at Thornhill.■


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GUEST SPEAKER

A passionate collector decorates with her antique linen and lace

Agneta Eckemyr, an actress, started collecting lace and antique linens in the early '70s, soon after emigrating from Sweden. She began designing clothes several years ago (after much experience designing her own clothing and even her own wardrobes for films) using only old lace. As the business grew she switched to new lace, but her dresses remain just as ruffled and just as romantic.



Agneta Eckemyr

Because the romantic touches of antique linen and old lace complement so well today's softer traditional decorating they are undergoing a tremendous revival. Delicate lace covers for pillows, Marseilles bedspreads, openwork tablecloths on dressing tables, embroidered net curtains at the windows—all these are accents that designers and amateurs are becoming increasingly fond of.

For some people, however, occasional touches and accents are not enough. Agneta Eckemyr likes to drench the rooms of her New York City apartment with lace and white linen, using as many pieces from her large collection as she can. "I keep adding more and more," she says pointing to the many layers of lace and linens, especially in her bedroom. For instance, she recently hung a lace panel above her brass and iron headboard, adding its pattern to a canopy (a 1930s embroidered bedspread draped over rods attached to the ceiling) and to lace panels hanging on either side of the headboard (two matching lace bedspreads dating from 1900). The bed itself is layered with a Swedish wedding sheet, a bedspread crocheted by Miss Eckemyr's mother, an embroidered quilt cover and pillows in monogrammed cases.

About this unrestrained use of lace and linens she says, "Although everything is white, all the pieces have different designs and textures that create patterns without color. I really like all white, with flowers for accents." Miss Eckemyr does not confine her romantic decorating to the bed. In the living room she drapes the sofa with a crocheted bedspread, a round table with an openwork cloth and covers all pillows and cushions with sturdy pillowcases (the square European version) from Sweden.

"It's the feel of lace and the look of it that appeal to me. My first important purchase was a wedding veil," Miss Eckemyr recalls. "I had no plans to get married, but it was so beautiful I could not resist it. When I worked in Los Angeles I went to 'swap-meets' and found hand embroidery, pillowcases and loads of tablecloths—sometimes stained but quite pretty."

Like most passionate collectors Miss Eckemyr is continually adding new finds to her treasures. "I used to buy much more expensive things, but now I haunt thrift shops and flea markets. If you want to keep expenses down, it's very important to go *everywhere* and look. I always feel a kind of excitement about what I might find."■

—ELIZABETH H. HUNTER

EDWARD OLEKSAK

HB LOOKOUT

Preservation Movement

KUDOS TO THESE RESCUE PROJECTS:

Restoring the once graffiti-covered Chinese teahouse on the Marble House estate, Newport, R.I. *(below)*, required the varied skills of 15 different craftsmen and the devotion of the Preservation Society of Newport County, an effort that earned an annual honor award from the National Trust for Historic Preservation. Among the other winners: *The Greater Litchfield Trust* (Conn.) for retaining the U.S. Post Office on its historic town green and blocking a move to a new, characterless building on the highway; *Circle S Industries,* Selma, Ala., for preserving a Greek Revival mansion as a conference center, which catalyzed the Old Town District's revitalization; *Charles Canerday and Robert Roberts* for restoring the Snell Arcade, which breathed new life into downtown St. Petersburg, Fla.; *Fox Theater and Fox Associates,* St. Louis, for bringing ornate plaster, art glass, custom carpeting and glamour back to the "Fabulous Fox" movie palace.



CITIZENS ALERT!

Age is threatening the 97-year-old Statue of Liberty, a lady whose unstable underpinnings and corroding torch, among other things, are desperately in need of repair. Leading the rescue (in preparation for her grand 1986 centennial) is a 20-member team headed by Chrysler's Lee Iacocca. They aim to raise $230 million to restore the statue and fund the preservation of Ellis Island, the New York landmark, abandoned since 1954, where generations of huddled masses first set foot on American soil. Donations are welcome and tax deductible: Write to the Statue of Liberty-Ellis Island Foundation, Inc., Box 1986, NYC 10018.



Deluxe In-house Services

Making order out of household chaos is an art you can acquire by hiring a professional organizer. In Beverly Hills, for instance, Maxine Ordesky will help you do everything from clean out your closets to set up an efficient home office. Her rates are $50 an hour. *(See Product Information for a list of home organizers throughout the country.)*

● If your rooms look tired, hire a fresh eye to help rearrange the furniture and accessories you have. For a flat fee many decorators will spend an afternoon providing just this service. For information, contact your local chapter of the American Society of Interior Designers (ASID).

● Learn to perfect your puff pastry, fluff up your omelet technique or expand your sauce repertoire with a private cooking lesson. Judy Sandbanks of Greenwich, Conn., has started a business tutoring people in their homes ($120 for three 2-hour classes). Contact your local cooking school for the names of similar experts or team up with a friend to learn each other's culinary specialties.

● Instead of searching for the perfect work of art, commission your own. Trudi Frank, 1230 Park Ave., NYC 10028, will turn your favorite things (china, fabric swatches, flowers, etc.) into a 24-by-30-inch watercolor ($700) or acrylic ($850) painting.

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HB LOOKOUT

GOOD BUYS: 19th-CENTURY FURNITURE



CHARLES PLANTE

In collecting circles the rule of thumb is watch the museums—whatever they're buying is *the* up-and-coming thing. Right now, the Metropolitan Museum of Art and other major institutions are collecting mid- and late-19th-century furniture, long-shunned Victoriana. One new gallery concentrating on this period is Margot Johnson Inc., at 40 W. 40th St., NYC. "I'm trying to present the Victorian period in a light, pretty way," says Ms. Johnson. Her presentation is as appealing as her prices—museum-quality wicker, $600 and up; rustic twig chairs, from $300; ebonized furniture, from $1,500; plus a range of slightly eccentric pieces—a blue-painted twig rocker, carved animal-shaped wood chairs, tiny needlepoint stools.

Savory Books

• If you want nothing but the best—chocolate truffles, dude ranches, cooking schools, linens—*The Book of Bests* (Dodd Mead, $16), by the editors of the monthly *Best Report,* is your guide to the good life. • Helen Hecht's *Cuisine for All Seasons* (Atheneum, $17) offers such summer delicacies as tomato and peach soup, Java beef stew with oranges and mangoes, mint canapés to tame an over-lush mint patch, plus menus for year-round feasts. • In *Masters of American Cookery* (Times Books, $19), Betty Fussell profiles four greats—James Beard, M.F.K. Fisher, Craig Claiborne and Julia Child, plus offers her synthesis of recipes culled from the masters and her own repertoire.

FALL FURNISHINGS PREVIEW



High-backed sofas, barrel-shaped chairs and leather upholstery are just part of the news from the furniture market in High Point, N.C. • More trends: taffetas, silks and dressy fabrics along with silky-looking nylon parachute cloth. • Fine 18th-century reproductions and French-influenced furniture are strong. • New table options: tea tables (higher than their coffee counterparts); occasional tables to replace cube-shaped end tables. • Popular items: stools and ottomans. • Still strong sellers: modulars and sectionals. ►

Dan Droz's adjustable computer table, a winner of this year's Daphne Award for design, is part of the growing home-office market. $169, Taylor Woodcraft.

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HB LOOKOUT

EVENTS



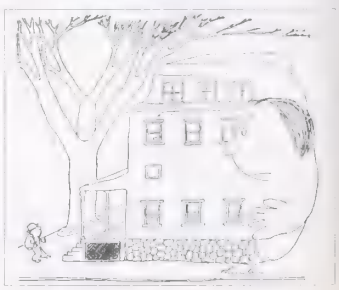
Since 1870 children have banked with miniature depositories such as Old South Church *(left)*. Some of those made before 1940, now collectors' items, are on display in "A Penny Saved: Architecture in Cast Iron Toy Banks" at the Cooper-Hewitt Museum, NYC, Aug. 2 to Oct. 23. ▪ "Consuming Passions: The Art of Food and Drink" includes a Japanese tea ceremony and a version of The Last Supper among its notable repasts. At the Cleveland Museum of Art, July 26 to Oct. 9. ▪ When Captain Cook sailed around the world from 1768 to 1771, he took along naturalist Joseph Banks, whose floral finds are finally being published. Plates for Banks's botanical prints were made upon his return to England but, unused, they languished in the British Museum until 1978, when the museum decided to print from them using 17th-century techniques. The result is "A Flowering of Science," touring with the Smithsonian Institution Traveling Exhibit Service. Eight of Banks's flowers have been made into notecards, $9.75 ppd. from the Museum Shop, American Museum of Natural History, Central Park West at 79th St., NYC 10024.

CONVERSATION pieces

Competing for a share of the fashionable-phone market, these companies offer models with attention-getting features: ▪ American Bell introduces Nomad 600 ($200), a cordless phone that fits in your pocket and has a 700-foot range. ▪ GE's new Wake-Up-Call phone ($100) houses a clock radio in its base to save nightstand space. ▪ Panasonic's combined phone and answering machine ($269) lets you dictate memos, record two-way calls. ▪ Modulo-Phone from France ($59) is a mere 8½ by 2½ inches and comes in eight snappy colors. For a free brochure, write to SPS Industries, 875 N. Michigan Ave., Suite 3221, Chicago, IL 60611. ▪ To shop by phone, call (800) 344-4444 for The Sharper Image's catalog of 34 products including a speaker phone ($119) with microcassette recorder.

P.S.

Write a witticism on James Thurber's "House and Woman" **(right),** ***Edward Koren's couple envisioning their dream house or Michael Mosteller's villa turned Pizza Hut. "Architecture in Cartoons," a 12-postcard set, is $5.75 from The Architectural League, 457 Madison Ave., NYC 10022.***■



Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

An original work of art in fine, hand-painted porcelain

Chipmunks in Autumn

by Richard Orr

Inaugurating the National Wildlife Federation's first collection of woodland animal sculptures in porcelain.

Art of exceptional charm and beauty —hand-painted —at the attractive price of $75.

Limited Signature Edition
Advance ordering deadline: August 31, 1983.



Shown approximately actual size.

For the first time in its history, the National Wildlife Federation has undertaken the creation of a collection of porcelain animal sculptures.

Chipmunks in Autumn by the celebrated wildlife artist Richard Orr inaugurates the collection. Painstakingly crafted in fine porcelain and completely hand-painted, it is being made available at the attractive price of $75, which itself may be paid in three convenient monthly installments of $25 each.

The artist selected for this important commission, Richard Orr, has previously been commissioned to create works for the Smithsonian Institution and the British Museum of Natural History. And he is widely renowned for his unique ability to depict animal life with accuracy and charm.

In this appealing work, Orr has portrayed two little chipmunks busily gathering acorns and hiding them away for the long winter ahead. All of the features of the animals are true to nature—their long fuzzy tails, their pointed ears, their distinctive black and white stripes. And the artist has remarkably captured the texture of their fur--even caught the bright glint in their eyes!

The setting is authentic as well. The tree stump where the chipmunks' valued cache will be stored. The fallen oak leaves scattered on the ground. And the acorns lying at the base of the tree. All are shown accurately and in colors faithful to nature.

Chipmunks in Autumn will be crafted for the National Wildlife Federation under the supervision of Franklin Porcelain. It will be sculptured and cast in fine porcelain with consummate care, and then this imported sculpture will be meticulously painted by hand.

The first edition of this original work by Richard Orr will be a limited Signature Edition. It will be the *only* edition that will carry the artist's signature on the base. This desirable Signature Edition is reserved exclusively for those who order from the National Wildlife Federation's first collection of woodland animal sculptures by June 1984. When all valid orders have been filled, the edition will be permanently closed. A Certificate of Authenticity attesting to the limited edition status of the work will accompany each sculpture.

Displayed in any room of your home, this original wildlife sculpture is certain to be admired by all who have a love of nature and who appreciate unique works in porcelain. Moreover, it is of such lasting appeal that you will be proud to pass it along to future generations for their enjoyment too.

To reserve *Chipmunks in Autumn*, you must act promptly. Please be sure that your reservation application is mailed to the National Wildlife Federation, c/o Franklin Porcelain, Franklin Center, PA 19091, by the advance reservation deadline of August 31, 1983.

ADVANCE RESERVATION APPLICATION

Chipmunks in Autumn

Valid only if postmarked by August 31, 1983.

The National Wildlife Federation
c/o Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please accept my reservation for the Signature Edition of *Chipmunks in Autumn* by Richard Orr. This original sculpture will be crafted for me in fine hand-painted porcelain.

I understand that I need send no money now. I will be billed in three equal monthly installments of $25.* each, the first payment due before the work is sent to me.

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THE ADIRONDACKS' RUSTIC CAMPS

SAVING THE RUSTIC STYLE



By HARVEY KAISER

For over 125 years travelers have discovered the beauties of the Adirondacks. From the end of the Civil War to the beginning of the Great Depression, a group of industrialists, financiers and railroad builders came to northern New York to establish family vacation retreats. The Adirondack mountain region provided them with the opportunity to assemble large private holdings enclosing lakes, ponds, rivers and forests set within a region on the verge of exploitation.

Rustic designs compatible with their wilderness environment developed as the regional building style. Consciously sited in remote locations, characterized by the use of logs, indigenous stone, shingled roofs with broad overhangs and porches, and simply proportioned window and door openings, these building complexes are among our most original examples of vernacular architecture.

Now only 40 of these camps still stand deep in forests, on the edges of Raquette, Saranac, St. Regis and a score of other lakes and ponds. They represent the foundation of what has come to be known as the Adirondack Style and are a significant and unique contribution to American architecture.

The majority of the remaining camps are still in private hands and some can be glimpsed from the water. Fortunately several are accessible to the public and even accommodate overnight guests. A few in institutional hands can be visited and enjoyed for their original beauty. Two of those—Santanoni near Newcomb, and Topridge, Marjorie Merriweather Post's fabulous summer complex on Upper St. Regis Lake—are owned by New York State. However, they are part of a difficult dilemma about the future of the camps. Article 14 in the New York State Constitution mandates that land in the Adirondack Forest Preserve shall be "forever wild." In other words, when the state acquires it, Adirondack Park property must revert to wilderness. If new bills currently before the New York State *(Continued on page 36)*



TRAVELING THE ADIRONDACKS TODAY

By JIM POWELL

Generations of Carnegies, Rockefellers and Colgates have refreshed themselves in the blissful Adirondack mountains and lakes of upper New York State. Mark Twain marveled at their beauty. Winslow Homer created some of his most evocative watercolors in the Adirondacks. It was there that bestselling author E.L. Doctorow set his acclaimed novel, *Loon Lake*. Now, after searching the world for new vacation spots, more people are rediscovering the Adirondacks, wonders in our own backyard.

A visionary named William West Durant, son of a railroad baron, brought high style into the region. During the 1870s, he chose Raquette Lake for building Pine Knot, the first of what became known as the Great Camps: mansions that resourceful architects designed with logs, twigs and stones. *(See pages 62 to 69 for some splendid surviving examples of Adirondack Style.)* The hapless Durant was more artist than businessman—he spent his fortune on these camps and died an impoverished hotel clerk—but we can still see some of the marvels he created. Pine Knot is now Cortland University's Outdoor Education Center, lovingly restored by the ebullient Dr. George Fuge, his wife Mugsy and a legion of students. While teachers use Pine Knot much of the year, it's open by appointment to individuals as well as tour groups. The phone number is (315) 354-4691.

Pine Knot

Driving on Route 28 north about an hour and a half from Utica, my wife, Valerie, and I turned left at the Raquette Lake sign, followed a winding road a couple of miles, turned right at the Cortland sign and descended a bumpy dirt road to the dock—these typical Adirondack directions are much easier to follow than they may seem for Pine Knot is accessible only by water.

There's a marvelous delicacy about Pine Knot. Durant used twigs and branches to form complex *(Continued on page 41)*



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SAVING THE RUSTIC STYLE

Continued from page 34

Assembly and Senate are passed, buildings at Santanoni and Topridge will stand a better chance of being preserved. Another camp open to the public, Sagamore, is the subject of a referendum that New York state voters will find on the ballot in the November election. If the bill is passed, the service complex and main building of Sagamore will be united in ownership, thus enabling that camp to be preserved.

Because the camps are an important part of our nation's cultural heritage they *should* be preserved. The Adirondack Style set a pattern followed in the architecture of Western National Parks buildings. The style was also used as a guide for much work done by the Civil Conservation Corps during the Depression. It has also provided a style repeated across the country.

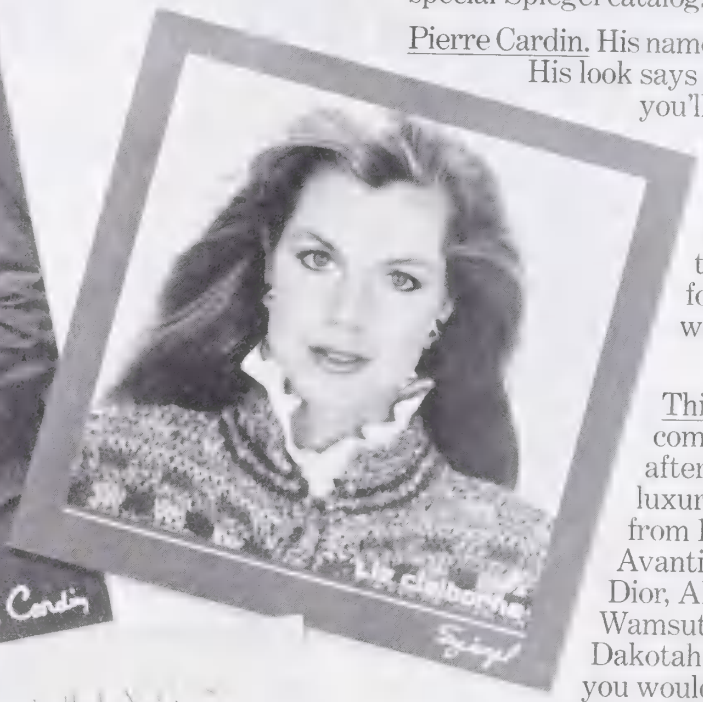
The Adirondacks were an appropriate setting for the emergence of a style known as rustic. It is a surprise to the first-time visitor to plunge into the deep woods, then come upon a vista of mountains and lakes bordered by pine forests. It was the desire to preserve the region that set forth creation of the Adirondack Park in 1892—almost six million acres with less than 40 percent actually owned by the State of New York. When its beauty was extolled by *The New York Times* in an 1864 editorial the wilderness was over a day's travel from the Eastern Seaboard. Now the region is within a six hour's drive.

A scholar friend of mine describes the camps as "the improbable, if not the impossible." They certainly weren't built by people of ordinary means, but preserving examples is not simply enshrining the fantasies of the rich. The beauty of the Great Camps must truly be seen to be enjoyed. Soaring living rooms, quaint teahouses, decorative work of twigs and branches—all are glorious sights. But they aren't mere curios; they are instructive examples of work by craftsmen sensitive to their surroundings.■

Harvey Kaiser, an administrator and professor at Syracuse University in New York, is also an architect and the author of *Great Camps of the Adirondacks* (David R. Godine, Publisher, Inc.).

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120's: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Mar. '83.

TRAVELING THE ADIRONDACKS TODAY

Continued from page 34

railings and arches; twigs were fashioned into mosaic-patterned tables.

In 1896, after he finished Pine Knot, Durant turned to a more massive and formal style, building Camp Sagamore on the other side of Route 28. Right across from the Raquette Lake road is a dirt road about four miles long. It leads to Sagamore, operated as the Sagamore Lodge and Conference Center. Howard Kirschenbaum, the director, showed us around. The most imposing sight is the main lodge. "You can see Durant's love of Swiss chalets," he said. "Long sloping roofs, decorative railings, exposed log ends and balconies surround the building." Durant combined design ideas that suited his fancy, as can be seen from a graceful Japanese-style open-air boathouse. Kirschenbaum conducts recreation programs and workshops on management, education and personal development, and he accommodates tours. For details, call (315) 354-5311.

We wanted more perspective on the Adirondacks, so we made a point of stopping at the Adirondack Museum, about 30 minutes northeast, just above the junction of Routes 28 and 30. You could lose yourself for several hours with the unexpected delights here. First, there are timeless images of the area by artists like Winslow Homer, Sanford Robinson Gifford, Frederic Remington and Rockwell Kent.

Do you enjoy the beauty of fine antique cars? You'll find them galore at the Adirondack Museum. Walk through a luxurious private train car once owned by the flamboyant New York financier August Belmont. It's similar to trains that pampered millionaires as they traveled to the Adirondacks. There's a carved mahogany interior plus rich velvet, and a glistening Persian rug on the game table.

The museum's director, Craig Gilborn, author of an authoritative biography of the Durant family, showed us much more. Antique toys, for instance: a collection of miniature furniture, vehicles and puzzles. Mr. Gilborn led us to Adirondack furniture, made between 1895 and 1910, decorated with intricate twigwork. *(See pages 91 and 93 for a selection of modern examples.)*

The Adirondack Museum is one of the finest regional museums in the United States. Don't miss it. Open every day from June 15 through October 15 from 10 A.M. to 6 P.M. Admission: $4.50 for adults, $2.75 for children ages 7 to 15 (children 6 and under, free).

The Lake Placid Region

Another Adirondack attraction is Lake Placid, 90 minutes northeast of the Adirondack Museum on Route 86, and the official training site for Olympic hopefuls. The Olympic arena is booked solid with pros who work with figure skaters and speed skaters. However, most of the town's shops as well as accommodations are actually around Mirror Lake. One of the area's best restaurants is Steak & Stinger whose offerings include a wide range of competently prepared seafood, beef, veal, lamb and vegetarian dishes. Entrée prices run $8 to $19. The most restful place to stay is the Mirror Lake Inn. Ask for a room in one of the cottages built over the water. Rates: $39 to $65 per person per day, June 25 through October 10.

The most spectacular Great Camp, Topridge, was rebuilt by Post Cereal heiress Majorie Merriweather Post. From Lake Placid head west on Route 86, then take Route 30 north, make an immediate left and follow the winding road several miles until you see the Topridge sign on the left. After a few minutes, the unlikely dirt road blossoms into her 207-acre estate set on a sliver of land called a hogback, which divides Spectacle Pond from Upper St. Regis Lake.

"When Mrs. Post died in 1973, she left the estate to New York State, and it has been open to the public for the last two years as a conference center for educational and nonprofit groups," explained Larry Lester, a soft-spoken man who worked for her and is now in charge. For details call (518) 891-1990.

Where to stay nearby that offers a feeling for this kind of splendor? Easy: William Avery Rockefeller's rustic retreat called The Point, about 45 minutes south of Topridge at the end of a dirt road off Route 30. It's not a hotel or an inn but a private estate now run

(Continued on page 42)



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TRAVELING THE ADIRONDACKS TODAY

Continued from page 41

by Edward Carter and James Myhre with nine rooms available for paying guests who make advance reservations. The Point is nestled on a peninsula that juts into Upper Saranac Lake. The rates are steep—$275 to $350 per night per room—but you are surfeited with fabulous luxury. If you wish to inquire, call (518) 891-5674.

The Point

The Point wasn't supposed to be built. During the early 1930s, William Rockefeller hired the great Adirondack architect William Distin to help with various projects. "One morning Rockefeller entered Distin's office and saw these drawings on the board," Ted Carter recounted. "At first, Rockefeller was angry at Distin for doodling on his time. Then Distin explained the drawings were a fantasy of the ideal Adirondack camp, the culmination of all his experience. Nobody would build such a place, since the cost would be prohibitive. It would have steam heat, steel and brass windows, and every room would have a different wood for paneling—cypress, knotty pine, cedar, spruce. There would be an inch-thick slate roof, pegged floors and cathedral ceilings. Most guest rooms would have a granite fireplace. Some rooms would have Art Deco stainless steel bathroom fixtures, while others would have black onyx. The great hall would be 30 by 50 feet with a huge stone fireplace at each end. Rockefeller gave an elated Distin the go-ahead."

Many guests come back again and again because of The Point's painstaking attention to details. Every room has a view of the lake. The firm king-sized beds are covered with handmade quilts. The rooms are stocked with books. There are no telephones or TV sets in the rooms to disturb you.

Jim Myhre, who studied with famed London restaurateur Robert Carrier, provides conscientious gourmet food in comfortable family style. Breakfast is whenever you amble into the kitchen. Luncheon is at 2 P.M., usually in a cabin called The Pub. You may be served a French country dish like cassoulet—white beans, sausage, lamb and duck.

Guests pass around a big chunk of Romano cheese with a grater, so you can have freshly grated cheese to suit your taste. If you prefer to venture off the property during the day, Jim will prepare a hearty box lunch consisting of roast meat on French bread, slabs of cheese, fruit and beer or wine.

In nice weather, you're invited on a pre-dinner cruise aboard a 32-foot party boat, *After You*. And on Saturday evenings, Ted Carter and Jim Myhre don their Sutherland kilts, black ties and black Prince Charles jackets festooned with sterling silver thistle buttons.

Rustic Elegance

Dinner is served at 8:30 P.M. around a large circular table in the Great Hall. It's set with Carter's family silver, Meissen porcelain and Baccarat wineglasses. There are no menus; everybody is served the chef's choice which may be, for example, Normandy duck—dried for three days, roasted in a marinade and stuffed with sautéed apples and sherry. Or rack of lamb prepared with Black Forest ham and spinach on a puff pastry, garnished with a Provençal sauce. In-season vegetables are served, a favorite being Adirondack Silver Queen corn. The perenially popular dessert is fluffy blueberry soufflé.

A tennis court is available, and you can use the splendid facilities of the Saranac Inn Country Club a few miles away. You're welcome to use a 23-foot sailboat, canoes, fishing boats, a silver speedboat to take you waterskiing and a 1940 mahogany Chris-Craft runabout should you want to see the area in style. Fall guests come for the radiant foliage, and during the winter, there's skating and cross-country skiing.

It's more likely, though, that you'll just unwind. Carter takes pains to make the woods friendly. You'll find weathered, wooden easy chairs scattered through the woods, so you can gaze out at the water in comfort. It's soothing to close your eyes, inhale the balsam fragrance and listen to the soft breeze rustling through the pines overhead.

You may even hear the plaintive call of a loon. ■

Jim Powell is a free-lance writer whose special interests reflect the varied traditions of American regional design.



LIVING WELL, LOOKING GOOD

Achieving the most complimentary lighting effects with the flick of an electric switch or the glow of a strategically placed candle



WILLIAM P. STEELE

Dining table candles provide soft, flattering illumination.

By JOANNA BROWN

It occurred to me recently that lighting is considered the cosmetics of decorating. Like makeup, light is flexible and festive. But above all, light is enhancing, enriching both place and person at the touch of a switch.

Says makeup authority Way Bandy, whose most recent book is *Styling Your Face* (Random House, 1981), "I suggest that when you're working out home lighting you take a hand mirror and get in there and see how you look, check out the lighting for yourself in every seat."

I learned from lighting designer James Nuckolls, head of Incorporated Consultants, Ltd., a New York based lighting design firm, that when candles are placed just below eye level they give eyes a sparkle that is missing when the flame is lower or higher.

"There is something wonderful in looking across the table into sparkling eyes," says Mr. Nuckolls. "Light is a psychological tool. A source of light between people brings them together, while light from behind tends to separate them, turn them into silhouettes."

Night sparkle being one of the festive attributes of light, I want to bring to your attention a cosmetic lightener, the Ombre Cristalline Trio from Chanel. Tucked into a compact are three creme highlighters that can add greatly to the allure of a well-lit face.

Try them in a setting by interior/lighting designer Arthur Ferber. "When I entertain," he says, "I put votive candles all over the living room. I dim the lights and put a votive under every object I can: flowers, plants, sculpture. The flickering candles cast dancing shadows over everything."

The flexibility of light was well-demonstrated by Katherine Stephens in her rooms at the recent Kips Bay Boys' Club Decorator Show House. Ms. Stephens transformed a dark room with tall, leaded-glass windows into a cozy space by covering the top half of the windows with balloon shades and the bottom with shutters lit from behind by a soft yellow halogen light.

"Light makes such a difference in the way we feel about a place," explains Stephens. "I hate coming home to a dark house. I've put lights on timers so I can enter cheerful, lit rooms."

James Nuckolls, whose associate, Francesca Bettridge, designed the lighting for Ms. Stephens's space, often uses light to cover an ugly view.

"The simplest thing we do," he says, "is make a shoji screen of white Plexiglas, or stretch muslin or rice paper over a wooden frame covering the window. We light it from behind with fluorescent tubes running vertically. To get the shade of light you want, use plastic sleeves that can slip over the fluorescent tubes. These are available at theatrical or disco lighting suppliers.

"Once, for Angelo Donghia, we made a shoji screen and put plastic plants between it and the light source so that when the lights were on, the leaves made a gardenlike pattern of shadows on the screen.

A light magician, designer John Saladino says "there are three basic kinds of lighting: overall ambient light for general illumination; work light for reading, sewing, guiding us on the staircase; art light such as candles, concealed lights under plants, lights for art objects. This is a kind of three-dimensional chess with layers of light.

"Unfortunately, for many people, 'good lighting' means not quality but quantity—like putting a 100-watt bulb next to the sofa for reading. While it may be adequate for the purpose, it's not beautiful; the higher the wattage, the colder the light. You would be better off using four 25-watt bulbs.

It does seem that the right light can give your space a lift in much the same way that the right blusher can give your face a lift. All it takes is some knowledge, a little effort and a mind open to new and better possibilities.■



Penshurst Place

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B. *A fine George I walnut low chest. English c: 1720. Provenance: The Right Honourable The Lord Middleton, M.C., Wollaton Hall and Birdsall House—Yorkshire, England.*

C. *A magnificent Chinese Chippendale display cabinet. English c: 1760. Provenance: The Right Honourable Viscount De L'Isle V.C., K.G., Penshurst Place—Kent, England.*

D. *A George I mahogany Shepherd's Crook open arm chair. English c: 1718. Provenance: His Grace The Duke of Roxburghe, Floors Castle—Roxburghshire, Scotland.*

E. *A Queen Anne walnut knee-hole desk. English c: 1705. Provenance: The Right Honourable The Lord Clifford of Chudleigh, Ugbrooke Castle—Devon, England.*

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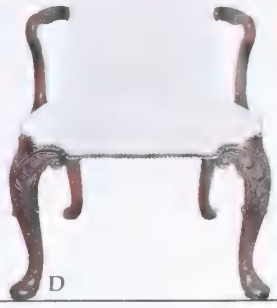
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A



C



D



B



E

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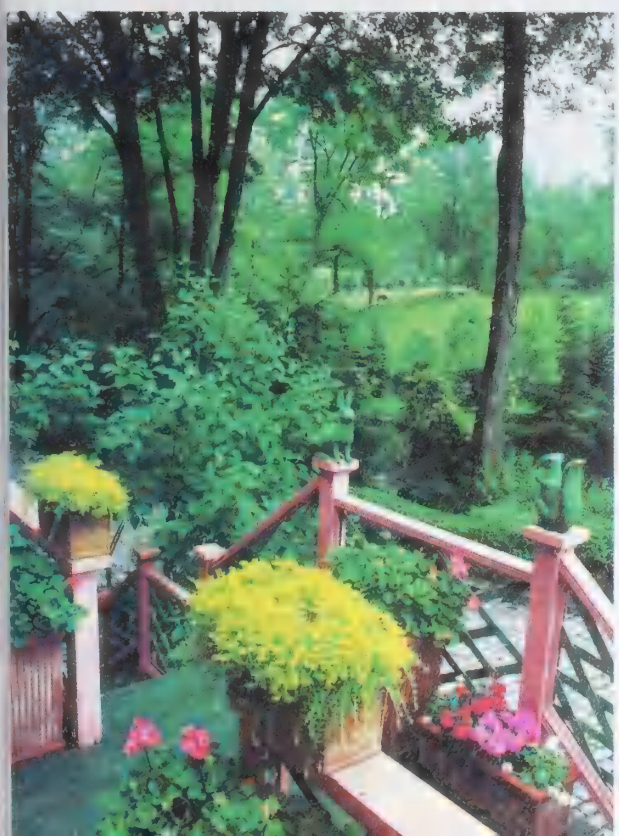


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HOUSE
BEAUTIFUL

A MILL POND HOUSE



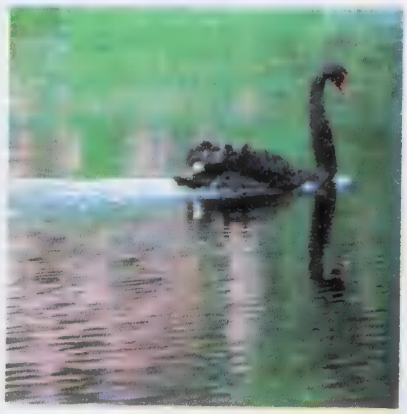


Among the treasures inherited with this expanded farmhouse are memento-filled rooms that link the generations of a family like pages in a picture album ►

Photographs by Ted Hardin excerpted from the book *Summer Cottages and Castles Scenes from the Good Life* by Patricia Corbin, by permission of the publisher, E.P. Dutton. All rights reserved

MILL POND HOUSE

THE ONENESS OF HOUSE AND LANDSCAPE—BESIDE A SHIMMERING POND



Mill Pond House, Francis Kellogg's inherited boyhood home in Bedford, N.Y., was originally a three-room farmhouse, but its territory stretched out to encompass 100 acres of homestead. The land, with its splendid panorama of man-made walks and trails, displays an amazing variety of nature: an old-fashioned herbaceous border with towering boxwood *(right)* and, down the lawn, a picturesque sawmill house overlooking a rippling pond. On the water are rare waterfowl, including a solitary black swan. Horses graze on pastures surrounded by stone walls, and a herd of black Dexter cattle (the smallest in the world) roams the fields.

The Kellogg family's greatest joy is in preserving this bucolic scene, caring for the animals and planting the land. It is all maintained both for the love of home and for a way of life—a nucleus for children, grandchildren and friends who return again and again to renew the place with their enjoyment. Inside, Mill Pond House—extended and expanded by succeeding generations—radiates familial warmth, its rooms a lively melange of traditional decorating and informality. Here is family-style decorating at its best, done with great simplicity and a sense of history. ►



The cutting garden *(right)* contains a profusion of peonies, delphiniums, phlox, cosmos, baby's breath, Queen Anne's lace and roses. Pond *(above)* is a swan's territory.



MILL POND HOUSE



The rooms at Mill Pond House are like a scrapbook of remembrances, filled with prized collections, family photographs and tables laden with medals and trophies. This living room personifies the vibrant Kellogg tradition, with its mellowed American furniture acquired by the owner's mother and 94 bird collages framed and hung in several groupings. The 18th-century collages, pieced together with fancy needlework and bits of material, were discovered in an antique book. In the generous 40-foot-long room, they provide points of interest, distinguishing separate areas for chess, backgammon or catching up on family affairs. ►



Living room *(above)*, endowed with American antiques, has peppermint-striped cotton slipcovers of Quadrille fabric, quilts from The Wicker Garden.

MILL POND HOUSE

FAMILY INTERESTS ARE REFLECTED IN THE CHOICE AND ARRANGEMENT OF AMERICANA DATING BACK TO GRANDPARENTS' DAY

Like lunching in a tree house, eating in the dining room *(above)* is akin to being in an aerie surrounded by windows that let in dappled sunlight through lush greenery. In the early days this used to be the children's mandatory sleeping porch, affectionately known as the "sanitorium" for its healthy atmosphere (it was glassed in after World War II). Among the inherited furnishings are simple Windsor chairs from a house in Maine whose entire contents were bought by the owner's mother in the 1920s. An equally personal heirloom is the blue-painted grandfather clock, one of many that were collected and restored by the owner's father.

The library *(opposite)*, original to the 1700s farmhouse that had but three rooms, has also earned its own sobriquet: "The Chicken Room." Indeed, it holds many miniature paintings of roosters and hens amid books, plus assorted ceramic fowl. Two stand in front of an oil-painted wall *(right)*. Rendered by a member of the family, it depicts the owner's great grandfather's house, which was designed in a mix of Mississippi steamboat and Greek Revival styles.►



PHOTO OPPOSITE JOE STANDART

Above: **One wall was painted by Emily Baker Kellogg, recalling a previous homestead on the Hudson River.**
Right: **Rose-printed chintz by Cowtan & Tout; braided rug from Stark; reproduction butler's table, Kentshire Gallery.**



MILL POND HOUSE

Early American furnishings *(below)* are accented by a 200-year-old reversible rug and a bedside table draped with trousseau lace. Antique pillows from The Wicker Garden; flowered bed linens and bedcover by D. Porthault linens.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Scenic views from the master bedroom (garden on one side, pond on the other) are among the house's enduring assets. So is this dormered retreat, as graciously accommodating as the living room above which it was built. It, too, is arranged with groupings of family paintings and comfortable seating—by the fireplace, under the eaves. The dormer, in fact, is a decorative feature accented by sprigged wallcovering that envelops the room with the same joyous tone as the exterior. So that the wallpaper pattern would be uninterrupted, closets were built in flush with the walls and papered in unison. An abundance of floral patterns, flowers and plants reminds you once again of the lush outdoors that continues to flourish cared for by loving hands. ■

JOE STANDART



CONTAINER GARDENS

Spectacular displays of blooms and foliage from "move-anywhere" miniature plantings



Many of these container-grown plants can be nurtured in your garden. 'Burbank July Elberta' *(above)* is an extremely hardy peach. Rugged plants *(right)* that bloom in midsummer, left to right: day lilies, coreopsis, purple loosestrife, sunflowers and geraniums.

An experiment that began six years ago yields a living catalog of flower- and fruit-bearing plants that survive in one of the most hostile environments on earth. Subjected to soot and pollution, buffeted by wind, baked by the summer sun, frozen solid in winter and forced to grow in restrictive planters, these tenacious botanicals prove that a container garden can thrive and bloom when Mother Nature gets a helping hand from a caring guardian.►

KEN DRUSE

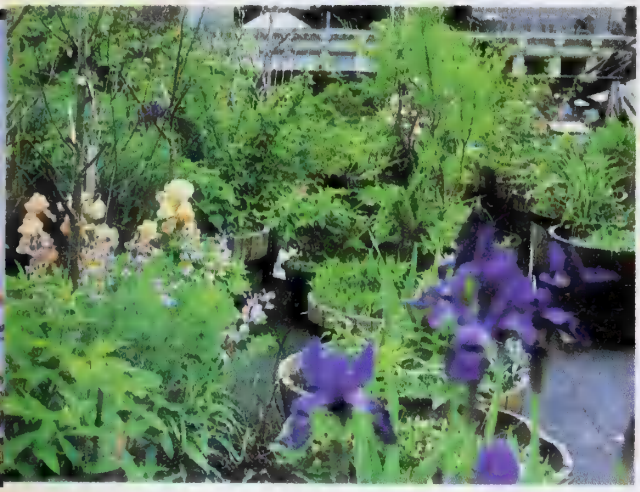


CONTAINER GARDENS



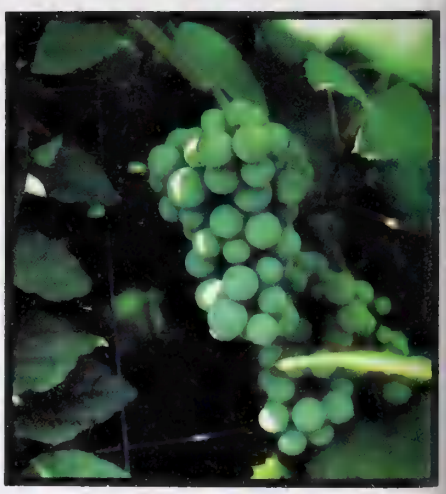
Nearly 1,000 plants flourish high up in this urban roof garden

Garden sampler: a water hyacinth *(above)*, one of six kinds of raspberries *(below)*, a concord grape *(bottom)*, perennials in a spring display *(below left)*, an arrangement of wildings *(bottom left)*.







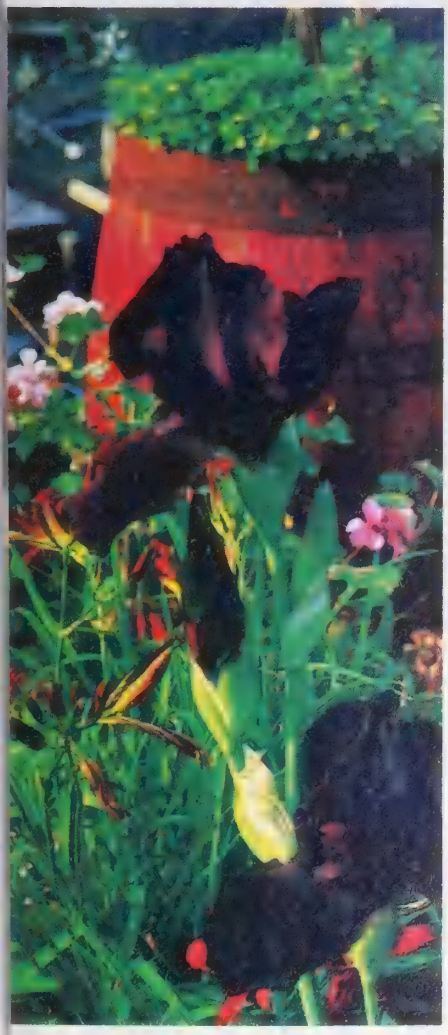


Container gardening is specialized, rooftop gardening even more so. You must check your building's structure to make sure that plantings are installed directly over beams or outside walls. To protect this roof's surface a grid of pressure-treated two-by-fours was laid in the direction of roof drains to elevate the containers—made from oak whiskey barrels sawed in half. The "soil-less" planting medium, three parts peat moss to one part perlite, weighs one fifth as much as garden soil and holds more moisture.

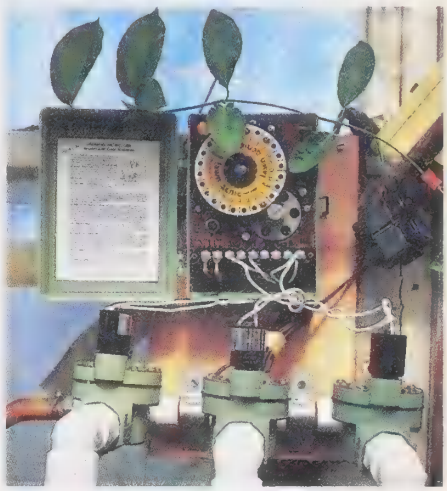
Keeping plants watered is the biggest chore, so for this garden an irrigation system was devised from a patio watering kit. Hoses branch off into capillaries that drip into each container without wasting a single drop. A timer makes it automatic. The mix has no nutrition so fertilizer is siphoned into the system twice a month until August when plant growth is encouraged to "harden-off" so it can withstand winter weather. ►

Editor KEN DRUSE









Mandevilla, a houseplant vine, summers outdoors to create a heraldic arch *(top)* that welcomes visitors to this resplendent rooftop garden. Movable containers make it possible to "redesign" the garden with each new blooming season. Black iris *(far left)* is among the unusual plantings, as are 'Fall Gold' raspberries *(left)*. They produce two crops of the sweetest, juiciest fruits every year. When the owner is away, electronics takes over the garden maintenance: Valves and a timer *(above)* water plants every morning.

CONTAINER GARDENS

Movable and manageable, they go where you need color and foliage, indoors or out



Echeverias and other succulents *(above);* lilies, a butterfly bush and impatiens *(below).*



Delicate pinks and mauves with white lilies and nicotiana enhance a seaside terrace.



A washtub holds a lavish mix of miniature roses, snapdragons, dwarf phlox, sage.

Every gardener dreams of old-fashioned English borders with glorious flowers marching on and on—delicate columbines and delphiniums, stately hollyhocks and phlox, spectacular lilies and deep mounds of sweet alyssum. How lovely for expansive grounds, but how impossible with only a small plot. The answer: Plant a container garden that's like a scaled-down version of an English border. Called sink gardening in England, the idea has been around since antiquity: a charming way of massing flowers together in a pot to make a vignette of color and foliage. Any container can be used—terra-cotta, ceramic wicker, wood or glass—as long as there is proper drainage. (Less solid containers like wicker or twig can be lined with moss to build a substantial base.) Tulips and pansies (*opposite*) make a jubilant display of blooms. For other ideas check seed catalogs or visit your local nursery. Gardens by Nancy Goslee Power and Renny Reynolds. ■

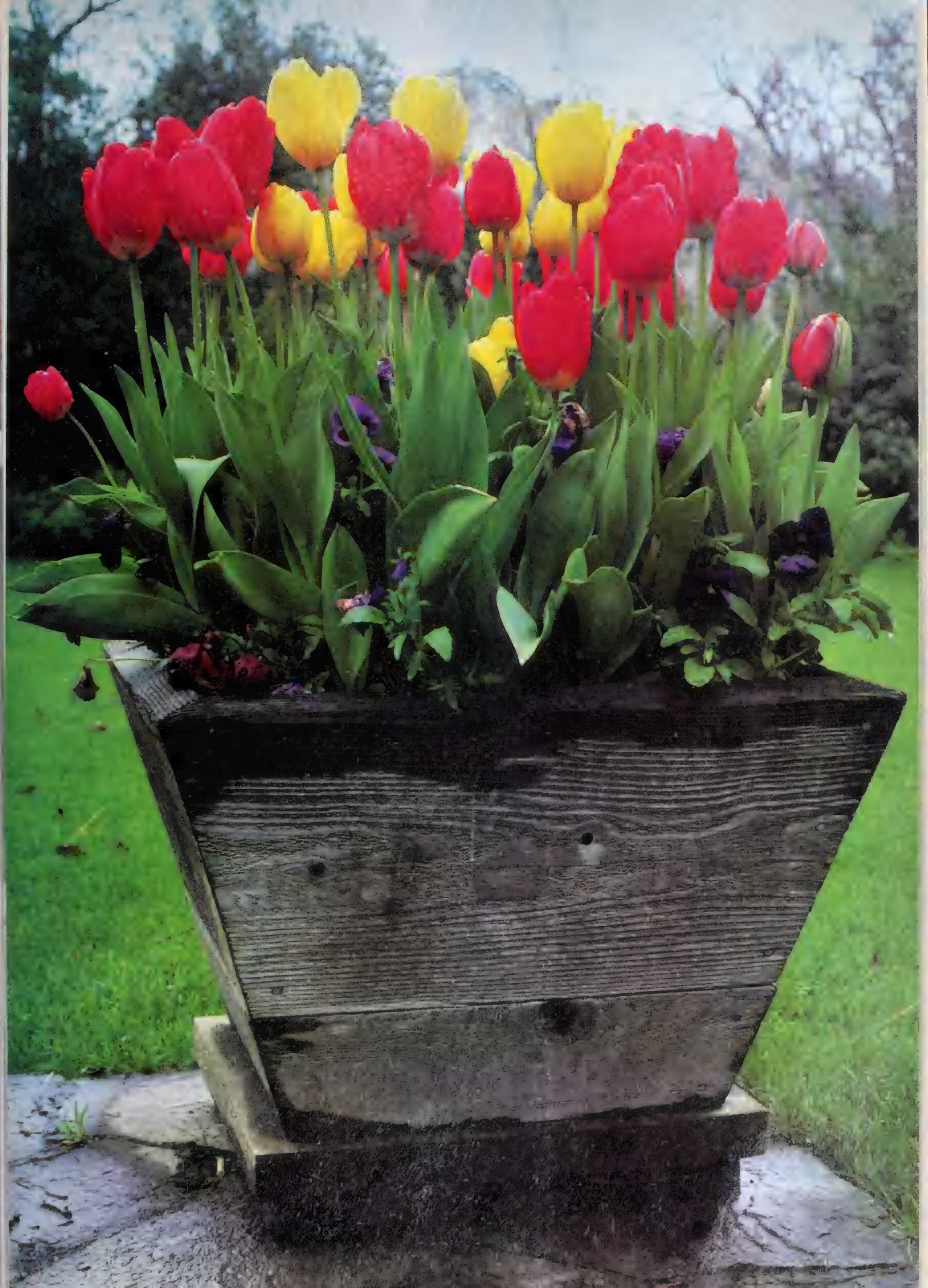
Editor PATRICIA CORBIN

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An ordinary laundry basket *(below)* makes for a vivid show of exuberant color.

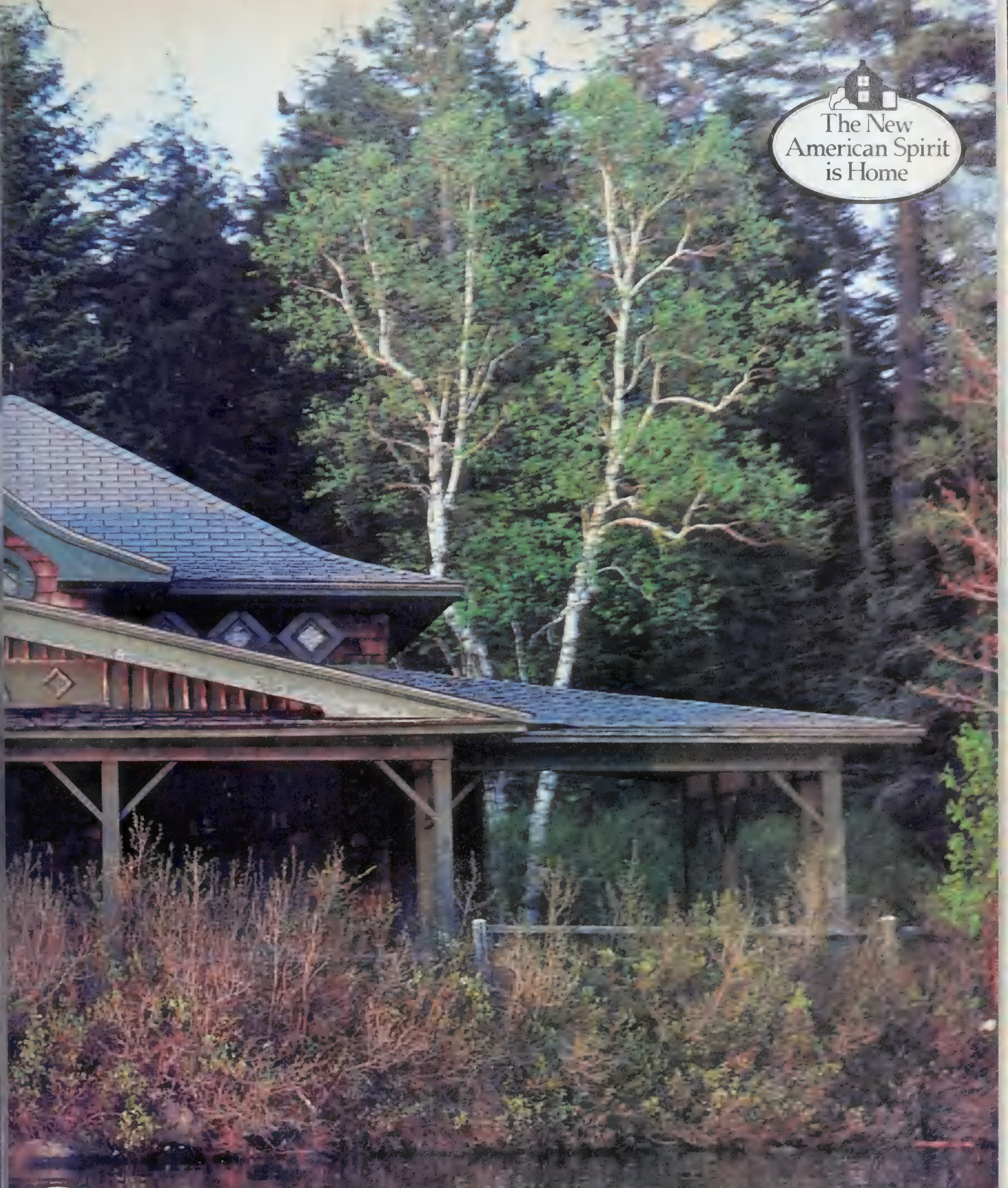




RUSTIC REVIVAL ADIRONDACK STYLE

LOVE OF NATURAL WOOD AND HAND-HEWN DETAILS HAS STIRRED NEW INTEREST IN NATIVE DESIGN BORN IN THE 19TH-CENTURY GREAT CAMPS OF THE ADIRONDACK MOUNTAINS





The New American Spirit is Home

Chains of more than 1,350 lakes link the ancient Adirondack mountain ranges in northern New York State, where from 1870 to 1930 families journeyed by steamboat, stagecoach and train to claim remote terrain as their summer retreat. Privately owned complexes like Camp Kaita (above) on the Upper St. Regis Lake were built of native timber and stone, their rustic architecture creating what has become known as the Adirondack Style. Recalling that gilded era reminds us of past ingenuity, an American legacy modern families are striving to preserve. At the core of the rustic revival—Great Camps, shown here and on the following pages.►

From *Great Camps of the Adirondacks*. Copyright 1982 by Harvey Kaiser, published by David R. Godine, 306 Dartmouth St., Boston, MA 02116.

ADIRONDACK STYLE



The main lodge, reconstructed in 1904, is a lakeside pagoda with the traditional *irimoya* roof form of Japanese temples.

INSPIRED BY JAPANESE COUNTRY HOUSES, PINE TREE POINT WAS REBUILT NEAR MOUNTAINS REMINISCENT OF FUJIYAMA

Near the end of the 19th century families began creating their own campsites in the rugged St. Regis Lake area, often sleeping in tents with wood floors until their compounds, made up of self-sufficient buildings, were completed. Pine Tree Point, the example shown here, now comprises one semicircular main cabin with a delicately pitched roof, a sleeping cabin connected by a boardwalk to the main cabin, a decorative summer house in the style of a small pagoda *(opposite)*, several small guest cottages plus a boathouse *(below)* and landing. Originally it was built as a collection of small buildings with exteriors of vertical board and battens but was dramatically changed in the 20th century.

In 1904, just back from a trip to Japan, the Frederick Vanderbilt family purchased Pine Tree Point and set about transforming it into its present style. Seeing a strong similarity between the lake district and the Japanese countryside they had visited, they hired the same workmen who had completed the Japanese Village at the 1893 World's Columbian Exposition in Chicago to re-create the country homes they had so admired in their travels. Also, it has been reported that the Vanderbilts embraced the Oriental attitude to the extent that they required all their maids to wear kimonos!►



Pine Tree Point's boat dock bears the same Oriental influence as its main lodge *(opposite)*.

FOR DETAILS ON CAMPS TO VISIT AND OTHER ADIRONDACK LORE, SEE THIS MONTH'S TRAVEL FEATURE

ADIRONDACK STYLE



The indigenous rust
style, a woodlan
architecture created b
William West Duran
is typified by th
Pine Knot cabi

GREAT CAMP DESIGNS FOLLOWED THE RULE THAT BUILDING MATERIALS POSSESS CERTAIN INHERENT QUALITIES OF THE FOREST

Natural color, figure and grain of wood were used decoratively in the Adirondack camps just as they have been in more recent log dwellings. Camp builders chose native spruce, pine, hemlock, tamarack and balsam, shunning such materials as plaster, wallpaper and even paint. Logs were fastidiously selected for straightness, shape and taper and had to be carefully placed to avoid contact with the ground and the risk of dry rot. The furniture and accessories, made on the spot with materials at hand, added to the Great Camps' rustic character.

Pine Knot *(opposite)*, the quintessential camp, exemplifies structure as a decorative element—a unique blend of beauty and comfort. Designed by world traveler William West Durant (the first to make his summer mountain quarters comfortable for winter pleasures), Pine Knot was built in 1879 at Raquette Lake on terrain similar to the northern timbered regions of Alpine countries and to Scandinavia, Russia and Japan. That many camps bear foreign details in their gables and verandas was due to their owners' travels abroad and visits to international expositions. For instance, the style of Mrs. Marjorie Merriweather Post's Topridge *(bottom left)* resulted from her husband's ambassadorship to the Soviet Union. Decorative elements were fabricated in New York. ►



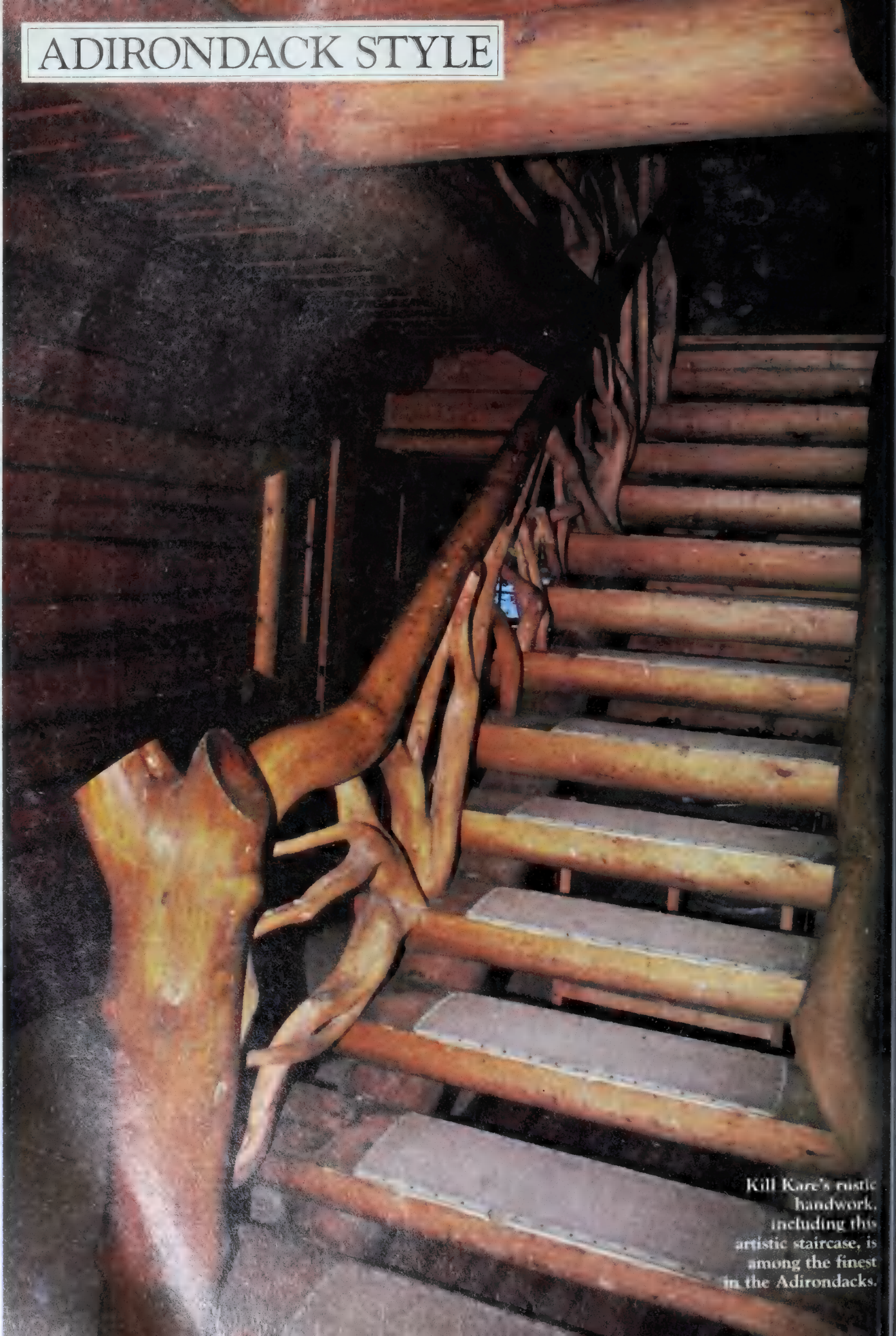






Clockwise from above left: Honeymoon cabin at the Inman Camp; log furnishings harmonize with structure of Kamp Kill Kare; dark-stained logs and red-painted frame suggest Russian influence on cottage at Camp Santanoni; ornamental window frames, like those of a Russian dacha, carved for the owners of Topridge.

ADIRONDACK STYLE



Kill Kare's rustic handwork, including this artistic staircase, is among the finest in the Adirondacks.

PHOTOS THIS PAGE AND OPPOSITE CENTER, THOMAS M. SLADE





Here is one of the many self-sufficient lodges at Kill Kare *(above)*, its roof framed in unpeeled logs. The two-story main bedroom *(left)* required a high ceiling to contain unique furnishings.

Kamp Kill Kare, praised as one of the most elaborate and picturesque in the mountains, is sequestered in thousands of privately owned acres. In 1915 a fire caused severe damage and John Russell Pope, better known for his Beaux Arts Classicism designs, helped in the rebuilding. From a distance it appears to be an extremely active composition of horizontal and vertical elements—steeply pitched roofs rising against sloping dormers. Though the array of buildings is imposing in its scope and setting, the interiors are the chief glory of this complex. Kamp Kill Kare, maintained today as a game preserve, remains a masterwork of regional architecture, decorative display and landscape art.■



The handsome two-bedroom apartment stands behind Newport's historic Ogden Codman house.

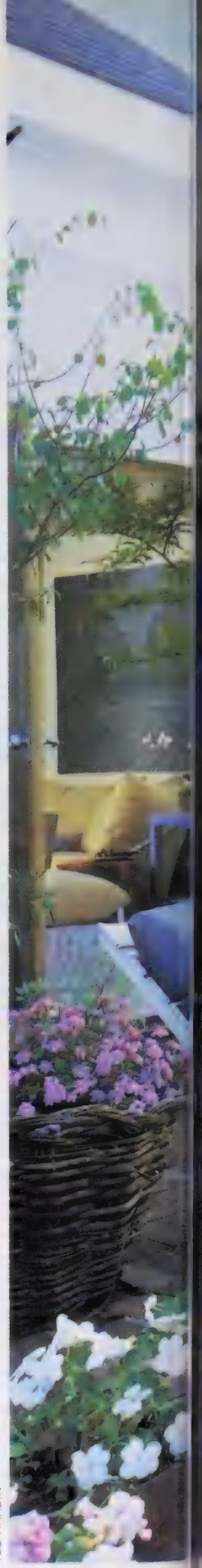
After spending several summers in a sprawling, demanding manse-by-the-sea, a family chose a take-it-easy course and moved into a two-bedroom carriage house in Newport, R.I. The tight squeeze fits to a tee.

Decorating Magic in a Converted Carriage House



Portable gardening: Every flowering plant or tree is either neatly wrapped in burlap or potted in a handy basket or planter.

A complete vacation home filled with light, air and a sense of fun—one that's also cleverly designed and easy to care for—is what this family of three had in mind when it decided to move from much larger summer digs. Designer Warren Roberge devised an ingenious plan to maximize every inch of living space from a former carriage house converted into a two-bedroom apartment. Using natural materials in subtle pastels, Mr. Roberge fashioned a house that feels relaxed but functions like a dream.►



TED HARDIN



To stretch living space the living room had to be extended outside. A brick patio is the floor of the dining room whose ceiling is an all-encompassing umbrella. French doors open into the house; container gardens dress the "room."



Few new furnishings were needed to complete the rooms. In the living room two club chairs and two wicker chairs were brought in to set an easy tone. The painting is the family's "homemade Monet."



A tiny coat closet became an inviting bar *(right)* with a classic table by Karl Springer to hold accessories. The space can be closed off by folding doors painted soft hyacinth.



It took just four weeks to decorate the converted carriage house. Durable cotton taffeta was chosen for the upholstery, curtains and pillows. The palette throughout the house reflects sun-and-sea pastels, those soft, muted shades that echo nature and change with each shift of outdoor light. Pearl gray, smoky lavender, dusty rose and muted ochre look fresh and clean by day, warm and welcoming at night. An interesting aside to this family's choices: They were building their own house and struggling with difficult decisions about color. Mr. Roberge suggested they first "try out" their ideas in the carriage house before making any final (and costly) choices. Voilà! They love these colors and intend to use them again.►

Sometimes used for buffets, a Parsons table sits under windows where a basket has been mounted on spare wall space *(right)*. A TV fits on a corner for easy viewing from the kitchen.





A sumptuous "headboard" is the bed's own comforter gracefully rolled over a dowel the same width. On cool evenings, it pulls off easily.

Attention to decorating details makes the big difference in this small bedroom. One color—a soft apricot—unifies the space. It was chosen because pastel shades tend to diffuse light and soften the hard edges of boxy, low-ceilinged rooms. In contrast to the bedspread, which is predominantly white, the dust ruffle and pillow ruffles are apricot, a glamorous choice. A light coat of polyurethane added to slatted wood blinds brings in a subtle sheen. For the second bedroom *(right),* Mr. Roberge happened on a quantity of muslin curtain lining; its own ivory color had already been chosen for that room. He appropriated the fabric and, using nylon cord and staples, made a billow around a dormer.■ *Editor* PATRICIA CORBIN



The celadon-lacquered dressing table is a classic Parsons table with a shelf added. Large bed pillows store there within easy reach.



FOR MORE DETAILS, SEE PRODUCT INFORMATION



Inspired by the fabric on two chairs whose plump lines resemble those in French boudoirs, Warren Roberge had the petite *bombé* chest hand-painted in the same floral tracery pattern, highlighting the room's own ivory tone.



KITCHEN OF THE MONTH

ROOM FOR LIVING

A comfortable living/dining area centered around the fireplace, a work island large enough for cooks and friends, efficient storage and charming collections make this kitchen an irresistible gathering place ►



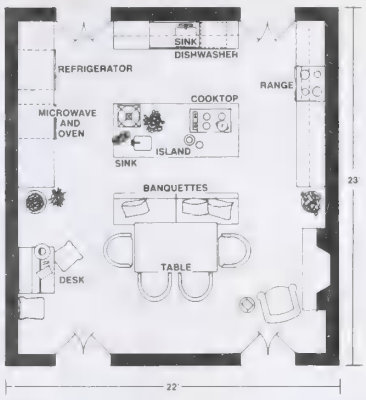


TOM YEE

ColorCore countertops by Formica; Drappo slipcovered armchairs by Niedermaier; love seats behind dining table from Weiman Co.; birdcage on island and still-life painting from John Rosselli; floral chintz, fabric on wing chair and fabric on small pillows from Manuel Canovas, Inc.; woven fabric on settees by Grey Watkins Ltd.; refectory table and Elijah Booth secretary from Thomasville's Replicas 1800 collection; lighting fixtures from The Christopher Lloyd Collection; antique copper from Bloomingdale's. *On preceding pages:* Townsend wing chair from Hickory Chair Co.; mantel and fireplace equipment from Danny Alessandro; needlepoint rug from Coury Rugs, Inc.

FOR MORE DETAILS, SEE PRODUCT INFORMATION







Kitchen Pluses

- A 4-by-9-foot island equipped with supplementary cooktop and auxiliary sink
- Wall of deep cupboards provides versatile storage and visually absorbs refrigerator and wall ovens
- Lively mix of furniture—pine pieces, chairs with exuberant covers, plumply upholstered love seats—links living and dining areas
- Finely detailed brass hanging lamps are a stylish alternative to downlights above a work island

Cozy suppers by the fire, cooking sprees with weekend guests, catching up on family news at the end of the day—this kitchen was planned for these pleasures and many more. Interior designer Robert K. Lewis arranged the work space *(above left)* for maximum efficiency when several people are cooking, and designed it so that the generous island, the array of Whirlpool appliances and the splendid storage would not overpower the living area.

"I wanted it to look like a high-style country living room *(above)*, not split half and half," says Mr. Lewis, who chose pale green Armstrong tiles to unite the two areas. "Often in big kitchen/living rooms the kitchen end with all the cabinets becomes stronger than the living area. To avoid this it's best to keep the cabinets plain and simple like these white Poggenpohl units." He used a system of coordinating wood panels and accessories designed to attach to the backsplash *(opposite)*. The light wood echoes the beams, the pine table, secretary, antique mantel, and becomes an accent color along with green and red. *(Continued on page 118)*




COUNTRY STYLE
WITH A
PERSONAL TOUCH
FRESH AND
WHIMSICAL. THE
NEW GEAR
COLLECTION OF
FABRICS,
WALLCOVERINGS
AND TABLEWARE
IS COORDINATED
TO MAKE
DECORATING
EASIER FOR YOU ▶



RAYMOND WAITES'S sunny Long Island house makes a compatible setting for his lighthearted new collection of fabrics, sheets, wallcoverings and kitchen things for Gear. In the living room *(previous pages)* you see three sizes of Dancing Tulips: a small blossom covering the walls, a larger one on the Scandinavian settee and the largest on the two wicker sofas. All are from Country Graphics—flower-fresh patterns that would be equally at home in a city apartment or suburban house. Mr. Waites's personal collection of decoys is put to characteristically inventive use: A slab of glass laid on the backs of four carved Canada geese makes a coffee table. More Waitesicisms: bare, potted trees positioned as much for their color as for their sculptural impact and decoys perched in trees for a sculpture-on-sculpture effect. On these pages the dining table is moved to the deck for a poolside seafood buffet and is set with spatterware serving bowls, also a part of Country Graphics's charm. The child's wagon, when it isn't carting lobsters, is used inside for serving wines or holding books and magazines. The duck in the pool is really one of Mr. Waites's own antique decoys.►



DINING TABLE
UBLES AS A BUFFET
TABLE ON THE
DECK BY THE POOL



VINCENT LISANTI

To play up the shape of the English pine table and chairs, a quilted pad instead of a cloth covers just enough *(above)*. The upholstery fabrics on the previous pages are lightly glazed, by Cohama Riverdale. Wallcovering by Imperial. All from the Gear Collection.



Periwinkle is a classic favorite of those who crave a country flavor in their decorating. Raymond Waites therefore used Blossom fabric and wallcovering in this small bedroom *(left).* Note the quilt in the corner—it's made in squares of Blossom cotton and Grasses striped cotton, both by Cohama Riverdale, that match the fabric made into bed sheets and pillow covers. The traditional Scandinavian headboard has been filled in with two upholstered backings in Blossom fabric. Mr. Waites's bathroom also exudes warmth and light *(below),* despite the absence of windows. He added skylights to introduce the outdoors and illuminate a sunken tub. In an otherwise spare and romantic house this is a touch of unexpected glamour. Towels are in the Dancing Tulips pattern by Jakson. All from Country Graphics by Gear, designed by Mr. Waites.►

TIMELESS CHARM WITH A DASH OF WIT



Personal touches enliven every room of Mr. Waites's Long Island house. Pieces from his collection of decoys appear throughout, and his love of such children's playthings as the dollhouses *(left)* expresses the childlike joy and spontaneity that imbue his new designs.



The height of quilted comfort: Dancing Tulips comforter atop Great Tulips quilted, fitted bedspread resembles a duvet. The shams covering the pillows are part of Springmaid's bedding group, but the bolster and the dramatic umbrella were made by Raymond Waites from Great Tulips sheeting fabric. The scrubbed-pine Scandinavian armoire contains the room's sound-system, the speakers hidden in two out-sized brown woven-vine baskets placed beside it.■ *Editor* BEVERLY McGUIRE

FOR MORE DETAILS, SEE PRODUCT INFORMATION





CRAFT

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Bold patterns and bright colors to transform walls, fabrics and furniture with an easy-to-do art that gives a completely original look



LILO RAYMOND

ARTIST Cile Lord, co-author with Adele Bishop of *The Art of Decorative Stenciling* (Viking), brightened a dining room *(opposite)* with a charming frieze of flowers, fruits and birds stenciled in clear, garden-fresh colors. To add to the simple elegance, a cornucopia of pattern spills over onto a crisp linen cloth *(above)*, an artful idea for designing personal tabletops. The look, as romantic as it is distinctive, can be achieved easily and inexpensively. To order stenciling materials write Adele Bishop, Dept. ZM, Box 557, Manchester, Vt. 05254. *(For Cile Lord's stenciling techniques and how-to tips, please turn to page 150.)* ■ *Editor* PATRICIA CORBIN

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It's elegant.





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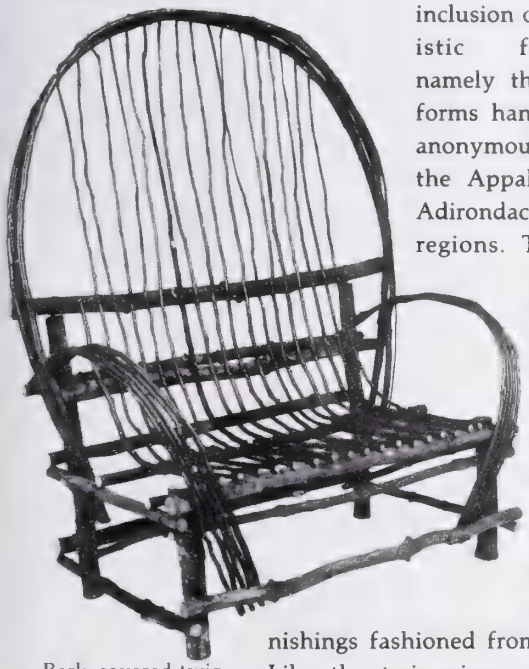
RUSTIC STYLE: Rural Twig Furniture Related to 18th-Century Garden Seats

The rugged furniture once made by anonymous woodsmen in the Adirondack and Appalachian mountain regions is now enjoying a revival in the hands of contemporary craftsmen



Maple armchair fashioned from natural twigs by Daniel Mack, $200.

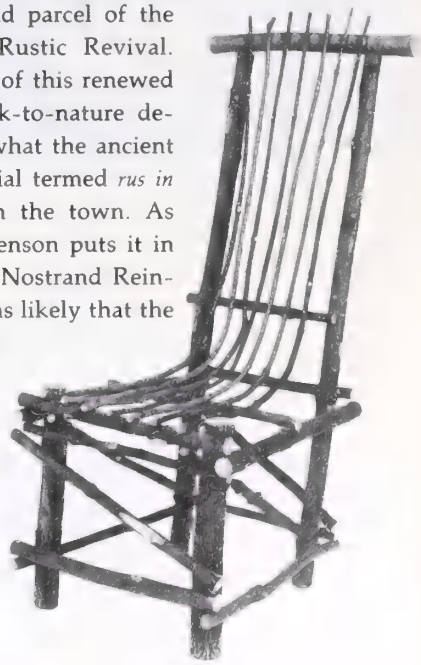
The Rustic Revival referred to on pages 34 and 62 would not be complete without the inclusion of characteristic furnishings, namely those organic forms handcrafted by anonymous artisans in the Appalachian and Adirondack mountain regions. Those free-form pieces we call twig furniture actually hark back to mid-18th-century England and the fanciful garden furnishings fashioned from tree roots. Like the twig pieces made today *(shown here and following)*, those early garden furnishings excited an appreciation for rural design and a passion for rustic style.

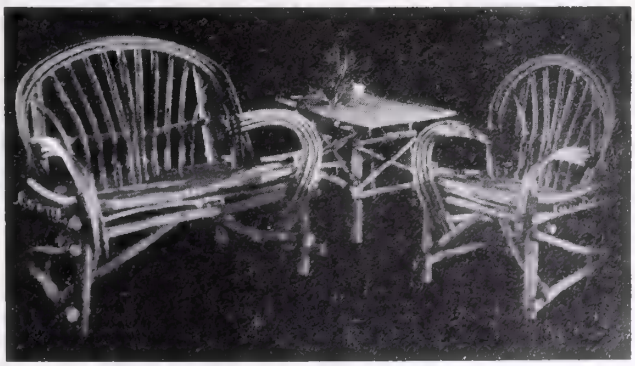


Bark-covered twig love seat can be fitted with halfback cushion and seat pillow. From Pot Covers, $400.

History has a way of putting this all in perspective. For instance, an upcoming book, *American Rustic Furniture* by Susan Osborn (Harmony Division of Crown Publishers), tells us: "English landscape gardeners, having cast off the Baroque chains imposed by the grandiloquent Louis XIV, embraced the picturesque and encouraged natural forms to meander, twist and twirl; even the yews were allowed to go ragged. After a time, this rococo adoration of the crooked, irregular and jagged led to the Gothic revival of the late 19th century." From this source and others, it seems apparent that the designs we attribute to Adirondack and Appalachian woodsmen originally have English roots. Nonetheless all manner of old and new twig furniture is part and parcel of the current American Rustic Revival. What is at the core of this renewed enthusiasm for back-to-nature design? Perhaps it is what the ancient Roman writer Martial termed *rus in urbe*, the country in the town. As Sue Honaker Stephenson puts it in *Rustic Furniture* (Van Nostrand Reinhold, 1979): "It seems likely that the homely rustic work has always served to express the decorative symbolism of some form of rebellion against►

Woodland design constructed with peeled twig functioned as a dining table chair. From Pot Covers, $200.





Swamp willow settee and armchair; end table with barn siding top. From Added Oomph!*

PHOTOGRAPHS OF MAPLE ARMCHAIR AND DINING TABLE CHAIR BY ELLIE THOMPSON

*AVAILABLE ONLY THROUGH DESIGNERS AND ARCHITECTS



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RUSTIC STYLE: A Revival Of Appalachian And Adirondack Mountain Crafts

the excessess of civilization. The undulations of fashion in this particular style of furniture tell us a great deal about the framework in which it found a footing. As a decorative symbol, a rustic seat is astonishingly literal, being constructed of the bare roots of trees."

Indeed, as of the 1840s rustic settees became the benchmark of outdoor designs so fashionable along the East Coast. As the demand for rustic furniture grew, the craft flourished. Four distinct style periods emerged and serve as a reference for modern day craftsmen:

1) Gothic revival designs usually made of rhododendron or laurel wood with the bark intact.

2) Civil War period designs derived from ladder-back chairs of mountain homes.

3) 1870s basketwork of hardwood rods or willow, the forms suggesting French basketwork or Spanish contour chairs.

4) Adaptations of 18th-century English or American colonial chairs.

That these craggy designs are being welcomed into both rural and urban homes attests to their wide-ranging appeal.■

—CAROL COOPER GAREY
Editor BEVERLY McGUIRE



Modeled after the Old Hickory Chair Company's 1890s style, this box-frame construction is the work of Ken Heitz who uses hop hornbeam birch for its sturdiness. From Backwoods Furnishings, $180.

Chaise longue and étagère made from willow sticks collected from swamp areas and bent while still green. From Added Oomph!*





Whipback rocker by Ken Heitz employs naturally shaped crotches of birch; seat is slatted for comfort. From Backwoods Furnishings, $250.

SOURCES FOR ANTIQUE AND NEWLY MADE TWIG FURNITURE

*ADDED OOMPH!**
270 South Wrenn St.
High Point, NC 27262

AMERICAN COUNTRY STORE
969 Lexington Ave.
NY, NY 10021

*AMISH COUNTRY COLLECTION**
RD 5/Sunset Valley Rd.
New Castle, PA 16105
(authentic, handcrafted Amish hickory-twig furniture. Catalog, $2)

BACKWOODS FURNISHINGS
Box 161/Rte. 28
Indian Lake, NY 12842

DANIEL MACK
225 W. 106 St.
NY, NY 10025

KELTER-MALCÉ
361 Bleeker St.
NY, NY 10014

LODGEPOLE MAUFACTURING
Star Rte./Box 15
Jackson, WY 83001
(Native lodgepole furniture—the same wood indians used to build their tee-pee's.) Brochure available.

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MARY DARRAH TWIG AND RUSTIC FURNITURE
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New Hope, PA 18938

NATURAL LIGHT COUNTRY TWIG
302 East 11th St.
Grove, OK 74344

POT COVERS
101 West 28th St.
NY, NY 10001

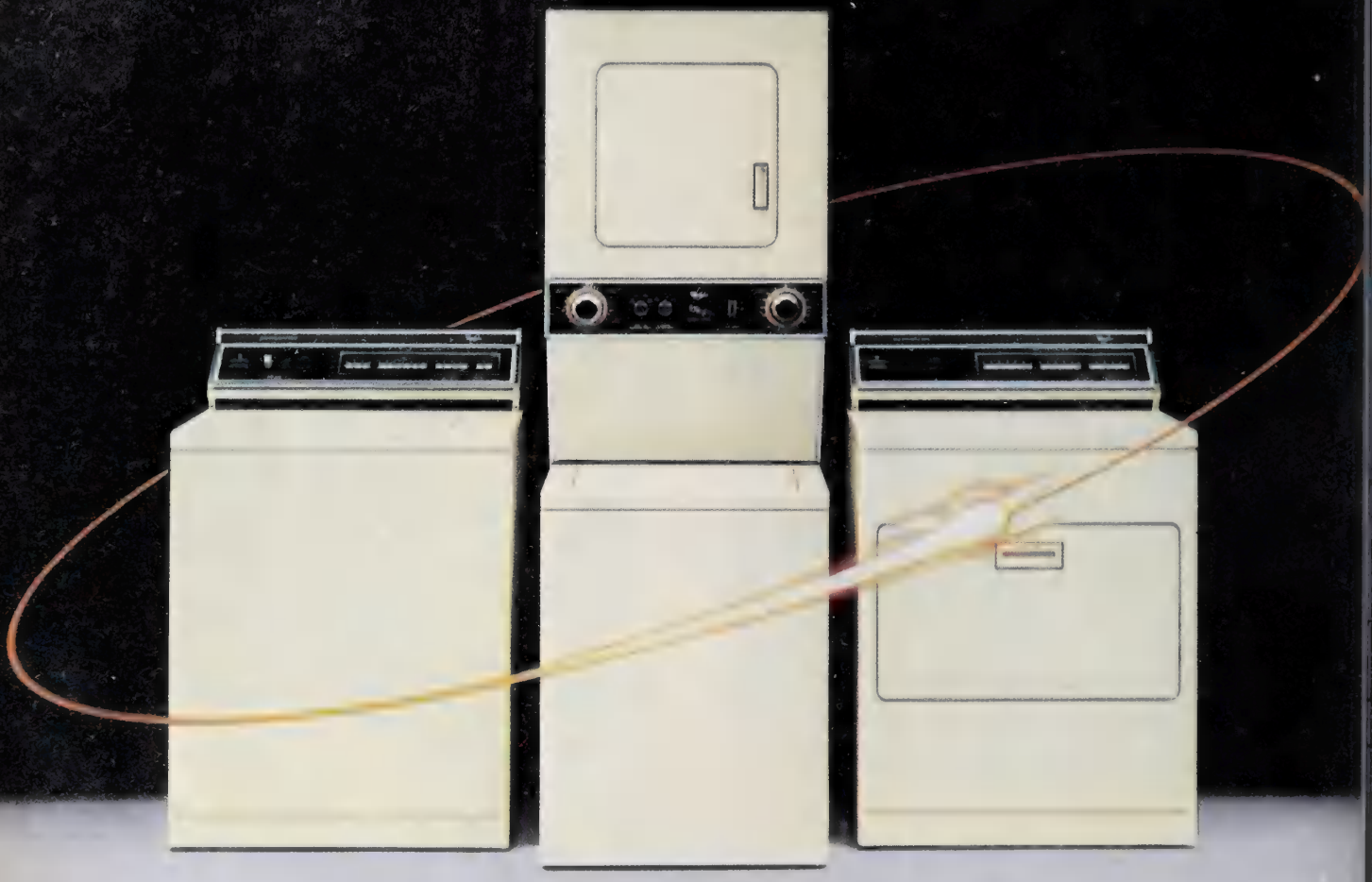
WARDS NURSERY
600 South Main St.
Great Barrington, MA 01230

ZONA
484 Broome St.
NY, NY 10013

PHOTOGRAPH OF WHIPBACK ROCKER BY ELLIE THOMPSON

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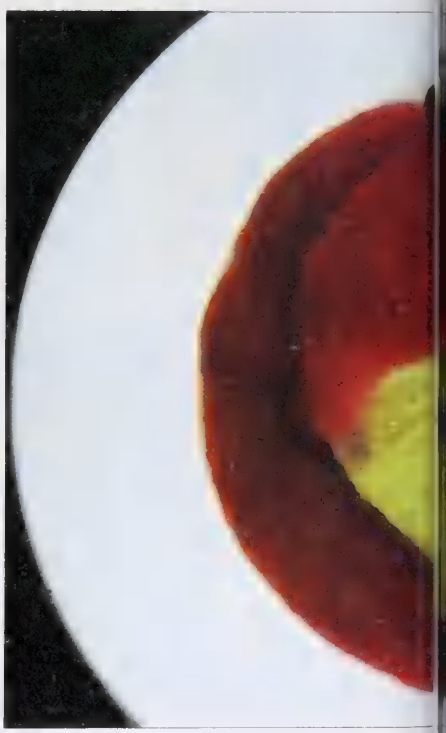
DISCOVER A NEW SPLIT FOR BANANAS – FRUIT SPEARS TOPPED WITH A TANGY PUREE OF DRIED PINEAPPLE, RASPBERRIES AND ORANGE JUICE. FOR DECORATION ADD RASPBERRIES, DRIED PINEAPPLE: FOR ZEST, ORANGE AND LEMON RIND.



A CIRCLE O
A PUREE O
SECTIONS AN
OF DATE AND ORANGE RIN



THE COOL ELEGANCE OF HONEYDEW MELON IS MATCHED WITH AN ICY PUREE OF FRESH PEAR, DRIED APRICOTS AND CHILLED LEMON JUICE. SLIVERS OF DRIED APRICOT AND GRATED LEMON RIND ADD TEXTURE AND PIQUANCY.



A PERFEC
BACKDROP FO
AND-LEMO
PAGNE GRAPES. GRATE



AND DATES SURROUNDS
D APPLES. DATES. ORANGE
ON JUICE. SLIVERS
PLETE THE COMPOSITION.



A SUCCULENT, GENEROUSLY SIZED PEACH HOLDS A DOLLOP OF PUREED BLUEBERRIES, DRIED FIGS AND LEMON JUICE. SURROUND IT WITH PERFECT WHOLE BLUEBERRIES AND DRIED FIGS; SPRINKLE WITH LEMON RIND FOR ZEST.



OF PINEAPPLE IS THE
IRL OF STRAWBERRY-
E PUREE. TINY CHAM-
ON RIND AND NUTMEG.



RECIPES BEGIN ON PAGE 115

NESTLED IN A PUREE OF BLUEBERRIES, DRIED PEAR AND LEMON JUICE, FOUR SIMPLE SECTIONS OF GRAPEFRUIT BECOME REGAL. THE CROWNING GLORY: STRIPS OF LEMON RIND, CHUNKS OF DRIED PEAR AND WALNUTS. ■





Perfectly timed lobsters *(above)* after seaweed covering is removed. Steaming boxes are homemade, with wood frames and rabbit-wire bottoms.

ALL-AMERICAN CLAMBAKE

There are probably many traditionalists who think there is only *one* way to have an old-fashioned American clambake—to steam clams and lobsters (and whatever else is traditional in your family and neighborhood) together in a seaweed-lined pit. HB's contributing food editor, Martha Stewart, disagrees. "When everything is steamed together for hours, all the food tastes the same. Everything tastes much fresher when cooked individually in steaming boxes set on a charcoal grill." The grill is covered with 6 inches of seaweed *(opposite)*, and seaweed covers the shellfish so the steaming process is the same as in a pit, but everything cooks faster and can be precisely timed. The box method is adaptable to any part of the country where there is a reliable source of fresh seafood and can be done in your backyard. Inland, seaweed can be ordered from fish stores.■

From *Entertaining* by Martha Stewart, text with Elizabeth Hawes
Reprinted by permission of Clarkson N. Potter, Inc. Copyright © 1983 by Martha Stewart

Clambake Menu

Guacamole and Tortilla Chips
Fresh Clams
Barbecued Chicken*
Steamers* Lobsters*
Coal-roasted Corn on the Cob*
Potato Salad*
Fresh Fruits Sugar Cookies*
Beer, White Wine, Iced Tea

* RECIPES BEGIN ON PAGE 114





Above: Fresh clams are served on a tray with ice. *Left:* Chicken is marinated, then barbecued directly over the coals.

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ENTERTAINING PLUS

By KATRIN TOLLESON

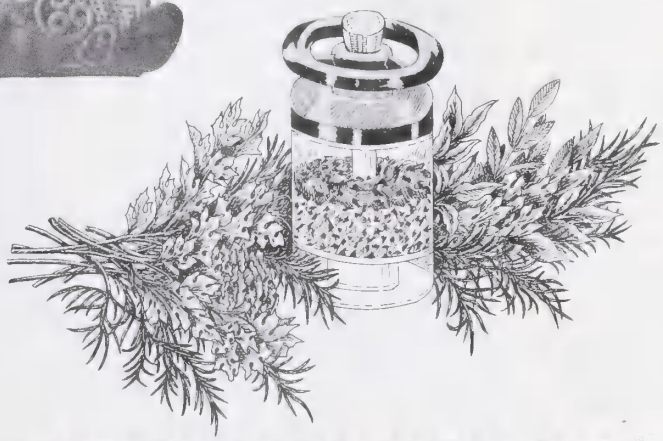


SITTING PRETTY

Versatile hand-blown glass bud vase *(far left)* doubles as a napkin ring for immediately festive table setting. Simply fill with water, add your favorite flower and pull napkin through holder to dress up any table. By Two's Company, at Marketplace Manhattan, 54 W. 74 St., NYC 10023. $20 for a set of 4.

First Course, London Style

Ménage à Trois, a new restaurant in London's fashionable Beauchamp Place (around the corner from Harrods department store) came about when owner-chef Anthony Worrall-Thompson realized that most people he dined out with ordered two first courses (instead of a heavy entrée) and desserts. Ménage à Trois makes a special point of catering to just such tastes: from salmon tartar (marinated salmon and sea bass with two sauces) and a whole truffle en croûte to apple and banana brulée for dessert. One popular menu item is "Close Encounters of a Fishy Kind," an assortment of steamed fresh seafood in season with a delightful champagne and cucumber sauce. For a refreshing summer cocktail, we recommend their own unique concoction of champagne with peach brandy and a slice of white peach. Ménage à Trois is open until midnight seven days a week and is located at 15 Beauchamp Place, London S.W.3. (01) 589-4252.



HERB CHOPPING MADE EASY

Packaged and powdered herbs are a welcome kitchen convenience but with the trend for fresh herbs in summer cooking, our favorite time saver is the Spice-Herb Mill. Simply fill with your choice of herb—fresh dill, basil, parsley, dried rosemary, thyme, cardamom—and use like a pepper mill to give added lift to your favorite foods. At W. G. Lemmon, 755 Madison Ave., N.Y., $6.

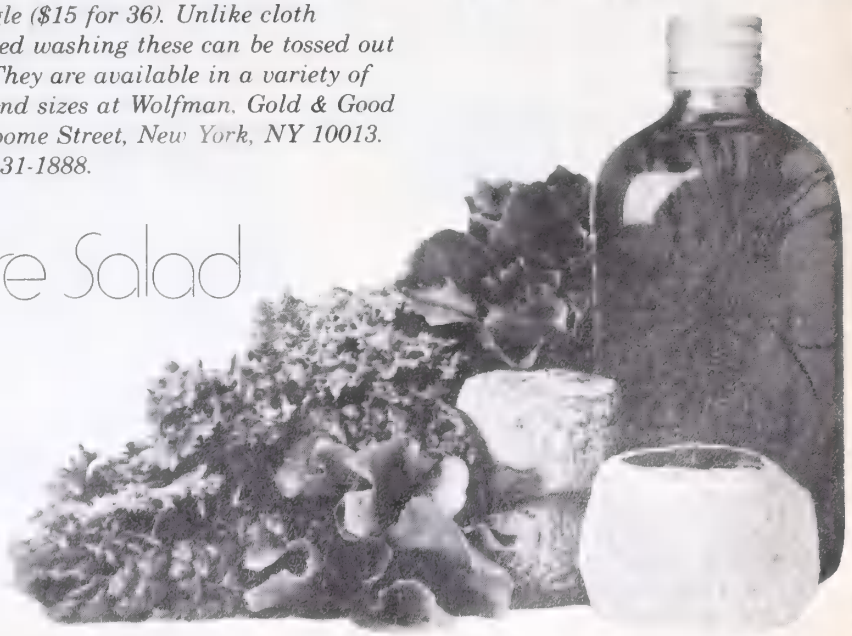


ELEGANT disposables

To give an added formal touch without too much fuss to this summer's outdoor and indoor dining parties use decorative white paper doilies for the crispest table mats around. Paper placemat shown (right), *15-by-19-inch rectangle ($15 for 36). Unlike cloth placemats that need washing these can be tossed out after each meal. They are available in a variety of different shapes and sizes at Wolfman, Gold & Good Company, 484 Broome Street, New York, NY 10013. Telephone: (212) 431-1888.*

Grilled Goat Cheese Salad

For a different first course, side dish or even a light meal, oss a green salad using dark leafy greens such as spinach, frizzy endive or dandelion leaves in an olive oil vinaigrette. Grill one small goat cheese per person (Crotin, Chabichon, or a slice of Montrachet) until melted. Place on salad, toss lightly, serve immediately. ■



WINE & GOOD SPIRITS

By PETER QUIMME

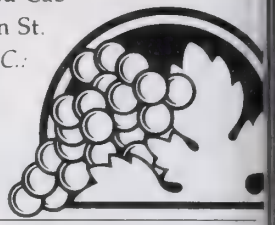
AMERICA'S WINE BARS

Among my favorite wine pleasures is stopping at an old-fashioned wine bistro in Paris, such as La Tartine, with its handsome zinc bar, to sample a glass of several different wines. That's the fun of a wine bar—being able to try unusual and sometimes expensive wines by the glass for a fraction of the full bottle price. Now, happily, you can find wine bars in large American cities, too.

The boom in wine bars here in the past few years is in part because of a new machine invented in France called a Cruvinet. It's a wine dispenser that allows a bottle of wine to be kept open for several weeks without spoiling, ensuring that every glass of wine will taste exactly as it would if the bottle had just been uncorked.

Here's a selection of wine bars that offer fine wines on tap.

- *Chicago:* Le Bastille, 21 W. Superior; George's, 230 W. Kinzie.
- *Houston:* Delmonico's in the Westin Galleria Hotel.
- *La Jolla:* The Bottle Shop, 1030 Torrey Pines Rd.
- *Newport Beach:* Bouzy Rouge Cafe, 3110 Newport Blvd.
- *New York:* Lavin's, 23 W. 39th St.; Tastings, International Wine Bar and Restaurant, 144 W. 55th St.
- *Sarasota* The Colony Restaurant, 1620 Gulf of Mexico Dr., Longboat Key.
- *Seattle:* The Red Cabbage, 75 Marion St.
- *Washington, D.C.:* La Colline, 400 N. Capitol St., NW.



MOSEL MAGIC

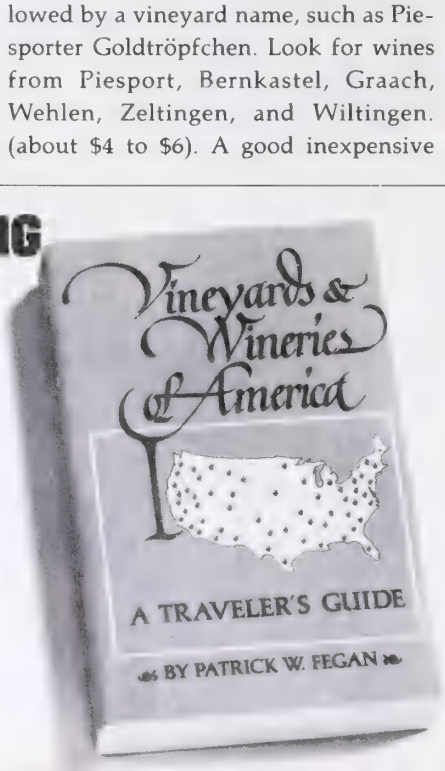
During the summer, the vineyards of Riesling grapes lining the steep banks of Germany's Mosel River are an unbroken green ribbon. This is one of the great wine areas of the world. The white wines produced here are the ones I most often choose for summer lunches and casual quaffing. They're light, lovely, refreshing and fragrant as a garden in bloom. A first-rate Mosel has a pale platinum color with a hint of green, an expansive flowery scent and a delicious, fruity flavor balanced by citruslike acidity and a hint of spritz, or tiny bubbles.

The best buys among Mosels for summer are those labeled *Qualitätswein (QbA)* or *Kabinett.* These terms indicate the degree of sweetness and mean the wine will be fairly dry. The sweeter, more concentrated Mosels are more expensive and less suitable for summer sipping. On the labels, you'll see their town name (with -er appended) followed by a vineyard name, such as Piesporter Goldtröpfchen. Look for wines from Piesport, Bernkastel, Graach, Wehlen, Zeltingen, and Wiltingen. (about $4 to $6). A good inexpensive Mosel is the Deinhard Green Label Bereich Bernkastel ($5.50). Mosels are best young, so look for '81s.

For an elegant luncheon, you won't regret indulging in Mosel at its most exquisite: a more expensive ($6 to $12) example from the estate of a top producer. Here are some of my favorites: Ockfener Bockstein (Dr. Fischer); Scharzhofberg (Egon Müller); Maximin Grünhaus (Von Schubert); Eitelsbacher Karthäuserhofberg (Tyrell); Graacher Himmelreich (Dr. Thanisch); Wehlener Sonnenuhr (J.J. Prüm); and Josephshöfer (Von Kesselstatt).

FOR THE WINE LOVING TRAVELER

An always rewarding activity for the wine lover is traveling to wine areas—to taste the wines on their home soil, to see the vineyards and just to partake, even if only briefly, of the wine country way of life. Fortunately for those who want to plan something of the sort for late summer or the fall harvest season, an up-to-date nationwide guide is available: *Vineyards & Wineries of America: A Traveler's Guide* by Patrick W. Fegan,



ALASTAIR FINLAY

wine editor of *Chicago* magazine. This handsome paperback is the most complete guide yet, with regional maps, addresses, telephone numbers, and tasting and touring information for 930 wineries and vineyards located in 39 states from Hawaii to New Hampshire. Brief introductions to each region put its wines in perspective. (Available in book stores or from the publisher, The Stephen Greene Press, Fessenden Road, Brattleboro, VT 05301 for $9.95.)■

A bright idea from Pella.

Join together with the new Pella Sunroom Breezeway.

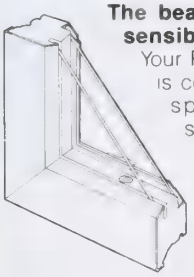




Here's the house — there's the garage. And here's how to join the two in a bright and lively way that provides more living space for plants and people. It's the new Pella Sunroom Breezeway — a total system of Pella Skylights and Windows that can go to any length to make the connection.

And in any style, too, because you can choose from all of Pella's solid wood windows — casement, double-hung, awning and fixed.

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The beauty of wood inside — sensible protection outside. Your Pella Sunroom Breezeway is constructed of solid wood, specially chosen for its strength and superior insulating qualities. Inside, all you see is the beauty of select western pine, ready to accept a beautiful natural finish, stain or paint. Outside, the Sunroom Breezeway is completely clad with a sturdy aluminum jacket that doesn't need paint. This low-maintenance finish is available in white or dark brown.



With windows all around, Pella has paid special attention to energy features. Skylight units are all double glass, and you can choose from double or triple glazing on vertical windows. The weatherstripping on Pella Casement Windows is similar to that on a refrigerator — so tight that it seals 16 times better than industry standards. Plus, the exclusive Pella Slimshade® offers more than instant control for shade and privacy — it has considerable energy-saving benefits as well when closed.

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By KATHLEEN MAHONEY

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The Newest in Steamers

Gourmet chefs, calorie counters and health-conscious cooks are singing the praises of steamed food. It's the perfect method for capturing the subtle flavors, textures and colors of food as well as retaining the nutrients lost by boiling. Bamboo steamers are traditional, but there is a wide variety of steamers now available.

For top-of-stove steaming, Farberware has added 8½- and 10-inch stainless-steel models to its "Good Help" line. Revere offers a 6-quart steamer *(top right)*, and Calphalon a 3-quart insert of heavy-gauge aluminum. Cuisinart's three-piece stainless steel model is a handsome choice, and Graniteware's is large enough for the bulkiest vegetables. Himark offers a three-tiered unit *(above)* called a French Vapeur System.

Most electric steamers have an automatic shut-off, warming control and can double as rice cookers. Hitachi, Sanyo and Panasonic each offer a line of steamers, shaped like crock pots, that come in three sizes. Rival's new oval automatic steamer is ideal for hard-to-fit foods. Waring has just introduced a rectangular model with separate, stackable 4-quart baskets. Finally, for microwave devotees—Raytheon's New England Steamer made of Lexan with individual steaming sections.

Steaming, an Oriental tradition, is a technique these culinary experts often employ:

"Vegetables taste much better prepared by steaming. They retain their flavor and their vitamins."
Craig Claiborne

"I steam a lot of meats, such as chicken breasts, as well as fish filets over water or chicken stock. When I steam food, I like to experiment with different sauces."
Pierre Franey

"Filet of beef steamed over vegetables is a wonderful supper for folks who must watch their diet."
James Beard

"Always have the water boiling in the steamer before you begin to cook. Wine, vinegar or fresh herb-flavored water will impart excellent flavor to food."
Martha Stewart

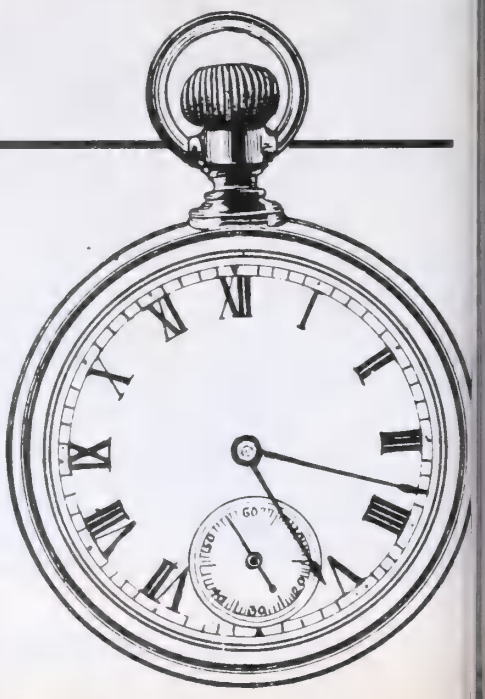
Hot Tips

Steaming is about as close to a foolproof cooking method as one can find. Still, some advice from the experts can help you avoid any pratfalls and produce perfect food every time:

- Be sure the liquid never touches the food: You don't want a boiled effect. This won't happen if you use about 1 inch of water and avoid overcrowding the steamer.
- When steaming a whole fish wrap it in cheesecloth to avoid sticking and breakage. In lieu of this, oil the surface on which the fish is to be placed.
- Have liquid boiling before you begin to cook: This will help you in timing the food.
- When using a stack steamer place the item requiring the longest cooking time on the bottom.
- For a change of pace try chicken stock instead of water.
- Try using your steamer for reconstituting dried foods and freshening stale bread.

MICROWAVE CORNER

Because kitchen space is at a premium for many of us, a number of microwave oven manufacturers have recently brought out compact units. *Tappan* has added four smaller models; all feature a .7 cubic foot interior and are $14\frac{13}{14}$ inches in height. Suitable for countertops or as built-ins, they have a safety interlock door and the same power output as Tappan's larger models. Slightly larger—.8 cubic foot interior and 16 inches high—is Tappan's "Spacesaver" designed with a vent hood underneath for wall mounting over the range or cooktop. *Litton* has introduced three compact ovens which make up their "Go Anywhere" line. Measuring $12\frac{3}{4}$ inches high, $14\frac{1}{2}$ inches deep and $20\frac{1}{2}$ inches wide, each has an .8 cubic foot cavity and fits neatly on a counter. *Magic Chef*'s "Little-Big" series of ovens includes five models. As its name suggests, the overall size is a small $15\frac{1}{2}$ inches high, $15\frac{11}{16}$ inches deep and $21\frac{7}{8}$ inches wide, yet the inside cavity is a big 1.2 cubic feet. All have the power of a large unit (650 watts) and carry a five-year limited warranty. ■





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QUICK COOK

Swedish pancakes, barbecued clams, white veal stew—a midsummer day's dream menu



Overnight guests can be treated to a day of glorious vacationing with exquisite food, a bit of advance planning on your part and very little fuss. Three menus for one day, beginning with a sumptuous, yet simple breakfast of Swedish pancakes, followed by a luncheon of barbecued clams, mussels and salad, and an elegant dinner of white veal stew. Make your shopping list several days in advance and shop the day before. (Be sure that the linen napkins are ironed and the flowers are freshly cut.)

—MARTHA STEWART

BREAKFAST:

Fresh Fruit Plates

For each serving:

- 6 perfect strawberries
- 1/4 ripe pineapple wedge, flesh carefully trimmed from skin, sliced crosswise and reassembled on skin
- 3 slices navel orange
- 1 small wedge honeydew melon
- 6 to 8 raspberries or blackberries
- 2 to 3 slices kiwi fruit
- 4 to 5 watermelon balls
- Sprigs of fresh mint for garnishes

Arrange fruit decoratively on individual plates. Serve with fruit knife and fork. Have a bowl of sugar available.

Swedish Pancakes

- 3 eggs
- 2 cups milk
- 1 cup flour
- 6 tablespoons butter, melted
- 1 tablespoon granulated sugar
- 1/2 teaspoon salt
- Additional butter for pan or griddle

1. Beat eggs well with 1/2 cup of milk for about 3 minutes. Add flour all at once and stir until smooth. Add remaining milk, melted butter, sugar and salt.
2. Heat pancake pan *(see note below)* until hot. Brush lightly with melted butter and place spoonfuls on pan. Pancakes will puff and edges will brown. Carefully turn over and brown.
3. Serve hot with an assortment of jams and a bowl of crème fraîche. Sliced pears or strawberries are delicious with these pancakes. Serve freshly squeezed orange or grapefruit juice and hot tea and coffee with breakfast. I like to serve strong coffee with a large pitcher of boiled milk. Wedges of lemon and lime, and sprigs of mint can be served with tea. (*Note:* I like to cook Swedish pancakes in the special cast iron pans which are made in Scandinavia. They have 7 round indentations in the iron that make perfect pancakes. However, a flat griddle works almost as well. Make the pancakes approximately 2-1/2 inches in diameter.)

LUNCH:

Barbecued Clams With Spicy Black Beans

Cherrystone or littleneck clams (allow 6 to 8 per person, scrubbed well)

Topping (about 1 cup):

- 1/2 cup salt-cured black beans*
- 1/4 cup spicy red pepper paste in oil*
- 1/2 cup finely chopped scallions (white and green parts)

1. Mix ingredients for topping together. Let stand at room temperature until ready to use.
2. Over hot coals on outdoor grill, cook clams until shells open, turning clams once.
3. With help of tongs and pot holder, pry off one shell. Spoon small amount of topping on each clam and grill a few moments longer to heat through. Serve hot. (*Available at Oriental groceries.)

Barbecued Mussels With Tomato and Caper Sauce

Mussels (8 to 10 per person)

Topping (about 1-1/2 cups):

- 1 medium onion, peeled and finely chopped
- 1/4 cup olive oil
- 8 plum tomatoes, coarsely chopped or 4 large ripe tomatoes (tomatoes must be *very* ripe)
- 2 tablespoons tiny capers
- 1/2 cup chopped, fresh basil leaves
- Salt and pepper to taste

1. Sauté onion in olive oil until soft, but not browned. Add chopped tomatoes and cook until tomatoes become soft. Stir in capers, basil and season to taste.
2. Grill mussels over hot coals until shells open. Pry off one shell, spoon a bit of topping on each mussel and heat through. Serve hot or cold.►



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1 lb. ground beef
½-1 tsp. chili powder
1 cup sharp Cheddar cheese, shredded
1 large head lettuce, shredded
2 medium tomatoes, chopped
2 cups taco chips, broken
¼ cup black olives, sliced
1 cup prepared HIDDEN VALLEY RANCH® SALAD DRESSING – Original Ranch Milk or Buttermilk Recipe
1 avocado, sliced
taco chips, unbroken

Brown ground beef with chili powder. Drain. Combine ground beef with cheese, lettuce, tomatoes, corn chips, olives and prepared dressing. Garnish salad with avocado slices and taco chips. Makes 6-8 servings.



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Add Hidden Valley Ranch's special blend of herbs and spices to fresh milk and mayonnaise, and you've got a distinctive taste that makes any salad deliciously unique.

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QUICK COOK

Continued from page 106

Steamed Potato Salad With Mint Dressing

Dressing (2 cups):

- 1/2 cup vinegar (mint-flavored, if available, or cider vinegar)
- 1-1/2 cups blended vegetable oil, or light olive oil or mixture
- 2 tablespoons Dijon mustard
- 1/2 cup coarsely chopped cornichons
- 1/4 cup coarsely chopped mint leaves
- Salt and pepper to taste
- Small new potatoes, steamed about 10 minutes (4 to 5 per person)

Mix vinegar, oil and mustard until creamy. Add remaining ingredients and pour over warm new potatoes.

Sliced Tomatoes With Mozzarella and Basil

- Medium-sized red, ripe tomatoes (allow 1 per person)
- Mozzarella cheese, preferably fresh (allow 1/8 pound per person)
- Green olive oil
- Sprigs of fresh basil
- Freshly ground pepper

1. Slice tomatoes and mozzarella. Arrange in overlapping rows, alternating tomatoes and cheese slices.
2. Sprinkle with olive oil, garnish with basil leaves, and top with black pepper. Serve fresh French or Italian breads and pots of chive or nasturtium butter. For dessert, a basket of your favorite cookies and a basket of peaches and plums.

DINNER:

White Veal Stew

- 6 tablespoons unsalted butter
- 3 pounds leg of veal cut into 2-inch cubes
- 1 teaspoon salt
- Freshly ground white pepper
- 1 clove garlic, finely minced
- 3/4 cup onion or shallots, finely chopped
- 3 tablespoons fresh dill, finely chopped
- 1/4 cup flour
- 1/2 nutmeg, freshly grated
- 1 to 1-1/4 cups homemade chicken or veal stock
- 1 cup water
- 2 carrots, finely julienned
- 2 leeks, trimmed, washed and finely julienned
- 3/4 cup heavy cream

1. Melt 4 tablespoons butter in large casserole. Add veal, sprinkle with salt and pepper to taste. Stir over medium heat, until veal turns white. Add garlic, onion and 2 tablespoons of dill. Cook 4 to 5 minutes.
2. Sprinkle on flour and grated nutmeg. Add stock►

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The day was so long ago, it may be blurred by the years.

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QUICK COOK

Continued from page 108

and water. Bring to a boil. Reduce heat, cover and simmer very slowly for 45 minutes. Stir once or twice. Do not let liquid disappear. Add more stock if necessary.

3. While veal cooks, melt remaining 2 tablespoons butter. Toss carrots and leeks in butter until they are wilted. Add veal after veal is cooked. Stir in heavy cream. Sprinkle remaining dill on top. Heat until mixture is hot. Serves 6.

Green Rice

- 1-1/2 cups rice
- 1/4 cup chopped parsley
- 1/4 cup chopped dill
- 1/4 cup chopped chervil or tarragon
- 4 scallions finely chopped
- 1 stick unsalted butter
- Salt and pepper to taste

1. Cook rice until tender in a large kettle of boiling water. Drain.
2. Sauté herbs and scallions in butter until tender. Add rice, season with salt and pepper and serve hot with veal. Serves 6.

Tossed Baby Lettuce Salad With String Beans

- Handful of baby lettuce per person
- 8 to 10 thin string beans per person

Vinaigrette:

- 1/3 cup raspberry vinegar
- 3/4 cup very light olive oil
- 1 tablespoon Dijon mustard
- Salt and pepper to taste
- 1 tablespoon fresh chervil, summer savory or parsley finely chopped

Mix all ingredients together. Toss with salad right before serving.

Figs Stuffed With Raspberries

- Fresh figs (allow 1 or 2 per person)
- Raspberries (allow 1/2 pint per person)

Raspberry sauce:

- 1 quart fresh raspberries (or two 12-ounce packages of frozen raspberries)
- 3/4 cup sugar
- 3 tablespoons Grand Marnier

1. *To prepare sauce:* Press berries through sieve. Mix puree with sugar and Grand Marnier until sugar is dissolved. Chill until ready to use.
2. Cut each fig into sixths from top to within 1 inch of bottom. Spread the segments open and fill with raspberries.
3. Spoon raspberry sauce over and around each fig. ■

CHEESE, FRUIT AND WINE: AN IDEAL TRIO

By EUNICE FRIED

Consider the possibilities and imagine the pleasures. Fruit is sweet, tart, juicy, succulent. Cheeses can be creamy, crumbly, tangy, buttery. Pair their myriad flavors and textures, add a compatible wine, and you have a trio of tantalizing diversity.

Cheese, fruit and wine have an affinity that some people feel was made in heaven. An understandable reaction when one thinks of the infinite taste sensations these three "fruits of the earth" offer. They are the ideal dessert, the perfect picnic, a mid-afternoon refreshment, an evening's casual repast. But while fruit, cheese and wine meals are heralded by today's tastemakers, they are, in fact, the rediscovery of a way of eating that is centuries old.

Shakespeare knew the delight of a crunchy apple with Cheddar when he wrote in *The Merry Wives of Windsor,* "There's pippins and cheese to come." Today, he might have added a lightly chilled Beaujolais to complete the threesome or, if the pleasures were taken later in the evening, he could pair his fruit and cheese with a tawny port.

The Greeks, who take credit for discovering wine through their ancient god Dionysus, enjoy serving clusters of grapes and slices of watermelon and cantaloupe—sweet, juicy fruits—with chunks of briny, crumbly Feta. They pull these flavor opposites together with their own dessert wine, Mavrodaphne, which they lace with lemon and serve on the rocks. You might substitute a light, dry Italian red wine such as Bardolino or Valpolicella, a regional Bordeaux or one of the Loire's reds such as Chinon or Bourgueil.

The Spanish serve melon, quince and berries with fresh cheeses similar to Neufchâtel or cream cheese. With it, they drink brut sparkling wine.

(Continued on page 112)



What a scoop for kids of all ages. Admiral just invented the world's first refrigerators that make ice cream. (See the next page, too.)

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CHEESE, FRUIT AND WINE

Continued from page 111

The Italians find joy in a juicy, ripe, fragile-textured pear matched to sharp, blue-veined Gorgonzola and lightly sweet Asti Spumante, a sparkling white wine with an aroma redolent of peaches. Pears and Gorgonzola also combine well with such dry red wines as Italy's Chianti and California's Zinfandel. Mingle, mix, experiment and you rarely go wrong. True, there are some classics—Camembert and pears, Cheddar and apples—but the opportunity to discover new threesomes is limitless.

Take, for example, cheese's alliance with apples. While cheese munchers have always loved English Cheddar with a crisp apple, others have delighted in serving sliced apples spread with rich, silky-textured, soft-ripened cheeses like Brie and Camembert. Apples are also compatible with the tangy flavor of Roquefort, one of the world's most exalted Blues and the most famous sheep's milk cheese. For other taste contrasts, consider Denmark's offerings—Samsoe, Danbo, Elbo, Tybo and Fynbo. With their buttery textures and mild flavors, they create lovely backgrounds for chilled, tart apples. Pair them with Zinfandel, or Baco` Noir from New York State, among red wines; Riesling or Sylvaner from Alsace, among white wines; or a dry rosé: Tavel from France's Côtes du Rhône or a rosé of Cabernet Sauvignon from California are also good choices.

Apples are a delight when accompanied by a true, well-aged, hard Italian Parmesan. With its grainy texture, piquant fragrance and snappy taste it is a remarkable cheese—often imitated, never duplicated. It is worthy of Italy's best wines. Serve Parmesan and apple with a mature and satiny Gattinara or Spanna—fine red wines from the Piedmont region.

St. Paulin, a family of cheeses that includes Port Salut, has a creamy interior and light, pungent flavor that goes well with cold, ripe apples.

So does Tilsit, a firm, sharp cheese from Germany that has an earthy aroma. Try both Tilsit and St. Paulin with a young Beaujolais, Grignolino from either Italy or California or Gamay Beaujolais, also from California.

Cheeses that do well with apples do equally well with pears—Norway's rich, semifirm Jarlsberg; Emmenthal the true "Swiss" of Switzerland, or Gruyère from Switzerland or France and Italy's smooth, moist Provolone.

Grapes contrast nicely with Greek Feta, go well with Holland's aged Gouda, with St. Paulin, and with Bleu de Bresse, Bleu des Causses and other fine French cow's milk blue cheeses. Add walnuts and serve with Champagne.

Raspberries also complement a sparkling wine especially when the third member of the trio is a double or triple crème from France such as Explorateur or Delice de Bourgogne.

Sweet, juicy strawberries form a perfect counterpoint to the world's great blue-veined cheeses—Roquefort, Stilton and Gorgonzola, among others. Add a lovely California Johannisberg Riesling or a Piesporter Goldtröpfchen from Germany's Moselle region.

Cherries carry their own rich nectar, and offer an interesting contrast to Blues and other tangy cheeses; at the same time, they blend well with ex-

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tremely mild, buttery, sweet cheeses such as France's Beaumont and Italy's Tortalpino. These cherry and cheese pairings do well with the same wines that enhance strawberries.

Fresh figs make an enchanting alliance with many cheeses: Pont-l'Evêque with its soft, yellow paste and pronounced tang; Chèvres, or goat cheeses, with their deliciously tart, uncommon earthy flavor; Italy's mild Fontina, Bel Paese, Tortalpino and Taleggio. Enjoy them with Gewürztraminer, a spicy white wine from Alsace.

Peaches have an affinity for red wine and a variety of cheeses: with lightly assertive, semifirm aged Gouda, our own American Monterey Jack and, from France, a nutty-flavored aged Cantal, a gentle Beaumont and Chaource, a plump, creamy, soft-ripened cheese with a mushroomy aroma. Peaches also complement red wine: Rioja from Spain, Dão from Portugal, Châteauneuf-du Pape from France, Cabernet Sauvignon from California, a Sassella or Grumello from Italy.

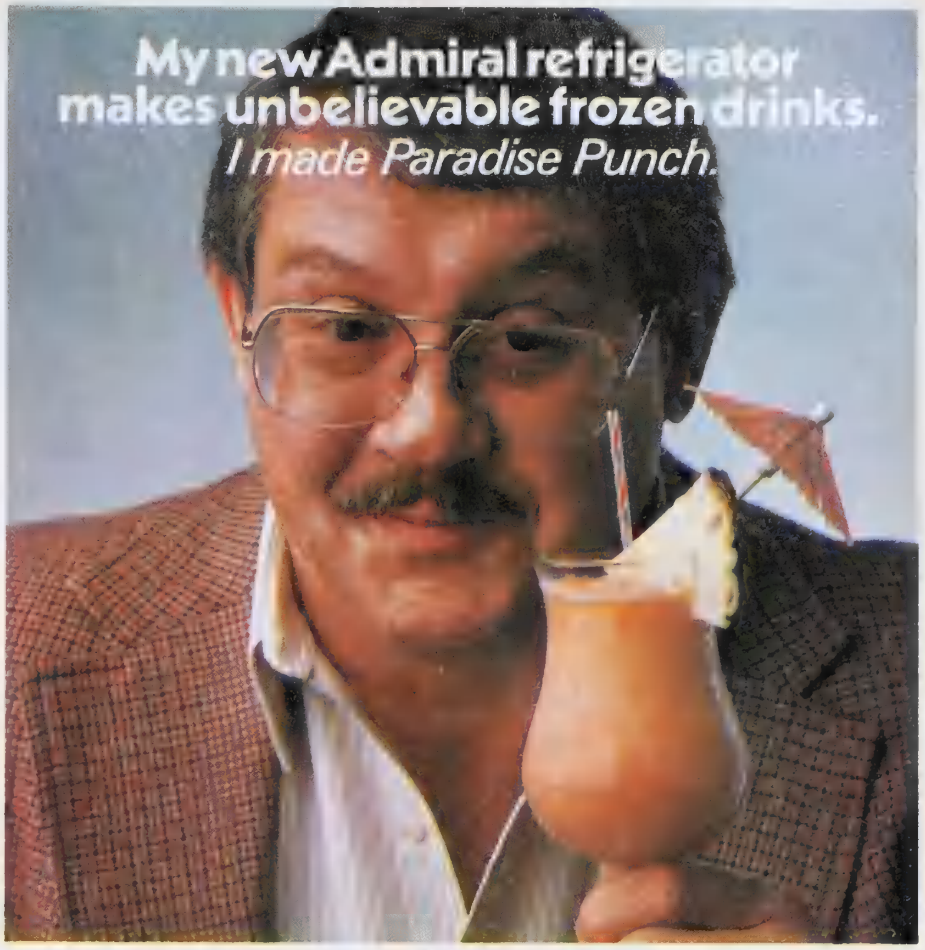
Melons, of all kinds, are wonderful companions with many cheeses—with double or triple crème, with tangy young chèvre, with gentle-flavored Teleme or Tilamook of this country and with Greece's Feta and Switzerland's firm and nutty Appenzeller. Add Gewürztraminer, Liebfraumilch from Germany, Pouilly Fumé from the Loire or Sauvignon Blanc from California.

But while you are matching fruit to cheese to wine, it's wise to remember that all such matings are personal preferences. In a sense, nearly every cheese will be kind to the juicier, fleshier fruit, either as a provocative contrast or as a compatible blend. Most wines that are not too full-bodied, sturdy, tannic and hard, will do well with most cheese and fruit pairings.

Serve French or Italian bread with any cheese or fruit. Serve pumpernickel or rye with Swiss, German and Dutch cheeses. Whole-grained and homemade breads are welcome with cheeses, and so are crisp, unflavored crackers.

Together, fruit, cheese and wine are a masterpiece of nature's best. Ambrosia for the gods of pleasure.■

Eunice Fried is a wine and food writer whose stories have been published often in House Beautiful.



Cheers. Admiral just invented the world's first refrigerators that can stir and freeze your favorite beverages. (See the next page, too.)

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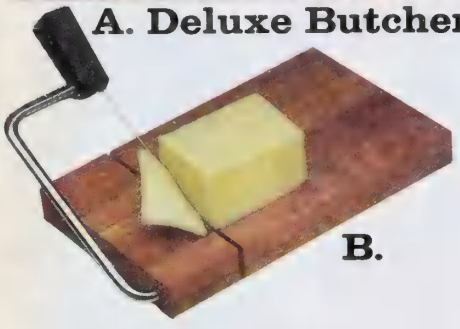
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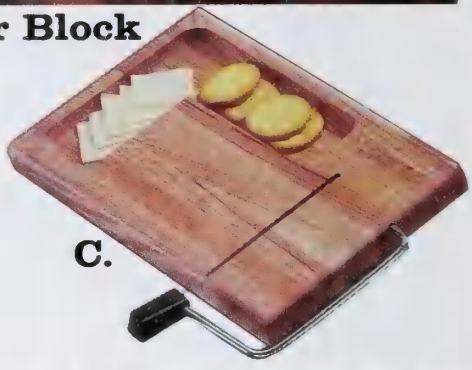
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The Hearst Corporation 250 W. 55 St., NY, NY 10019

CLAMBAKE

Shown on page 98

BARBECUED CHICKEN

- 4 broiler chickens
- 1/2 cup olive oil
- 1/2 cup chopped onions
- 1 cup water
- 1/2 cup wine vinegar
- 3 tablespoons Worcestershire sauce
- 1/2 cup lemon juice
- 4 tablespoons brown sugar
- 2 cups catsup
- Chili powder to taste
- Black pepper and salt
- 1 tablespoon paprika

☐ Cut each chicken into 8 pieces.

☐ Sauté onions in oil until soft. Add remaining ingredients and simmer for 20 minutes. Cool sauce before adding chicken. Marinate 24 to 48 hours in refrigerator.

☐ Grill over charcoal fire, cooking slowly and evenly, basting frequently with sauce. Makes 32 pieces.

STEAMERS

- 30 pounds steamer clams
- 4 pounds melted butter

☐ Wash steamers very well under cold water. Arrange in shallow layers in wooden boxes. Cover with seaweed.

☐ Place boxes on layer of seaweed atop grill. Steam until clams open.

☐ Serve with bowls of melted butter.

LOBSTERS

- 1 lobster per person
- Lots of melted butter
- (5 pounds for 30 guests)
- Lots of lemon wedges

☐ Line wooden boxes with layer of seaweed. Arrange lobsters on top of seaweed and if there is room for a second layer put seaweed between. Top with final layer of seaweed.

☐ Steam on grills at least 35 to 45 minutes. Check 1 lobster for doneness. It is wise to rearrange boxes 20 minutes after beginning to cook so lobsters will cook evenly.

COAL-ROASTED CORN ON THE COB

A simple way to roast corn at a clambake: Corn is put directly over coals, unhusked. Natural juices remain locked in corn, and as each guest shucks his corn, a bowl of melted butter flavored with lime juice and a sprinkling of cayenne pepper is passed, with a brush for painting corn. Allow at least 1 ear per person.

POTATO SALAD

- 2 pounds waxy new potatoes, boiled in skins, peeled and sliced
- 1 cup mayonnaise, thinned with milk
- 2 green onions, finely minced
- Salt and pepper

Garnish:

- 1/3 cup finely chopped parsley

Do not overcook potatoes. Peel and slice while still warm. Add mayonnaise and mix to coat every slice.

Add onions. Season to taste and garnish with parsley.

SUGAR COOKIES

- 2-1/2 cups sifted flour
- 4 teaspoons baking powder
- 1 teaspoon salt
- 1/2 pound (2 sticks) unsalted butter
- 2 cups sugar
- 2 eggs
- 1/2 cup milk
- 1/2 teaspoon vanilla

Preheat oven to 375°. Butter baking sheets. Sift together dry ingredients.

Cream butter and sugar until fluffy. Add eggs and beat well. Add dry ingredients, 1 cup at a time, alternating with milk and vanilla, beating well after each addition. Wrap and chill dough for at least 1 hour.

Divide dough into 4 pieces. Roll 1 piece at a time on floured board and cut with large cookie cutters. Bake for 8 to 10 minutes. Cool on racks. Makes about 40 three-inch cookies.■

NATURAL FRUIT DESSERTS

Tips for making desserts on pages 95 to 97.

YELLOW WATERMELON AND BLACKBERRIES

Yellow watermelon and blackberries
Puree of peaches and lemon juice
Strips of lemon rind and slivers of fresh mint

Select a small yellow-pulped watermelon. Cut through middle to make rounds 1/2 inch thick. Carefully cut away outer skin and sour white portion under skin, preserving circular shape. Cut circle into wedge shapes and remove black seeds. Rinse and dry large blackberries, using only perfect ones.

PLUM, ORANGE AND BLUEBERRIES

Red plum, orange and blueberries
Puree of red raspberries, blueberries, plum pulp and orange juice
Grated lemon rind and nutmeg

Peel a good-sized red plum and slice it

(Continued on page 116)

Admiral announces Refrigerators A La Mode.



World's first refrigerators that make ice cream. And more!

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Admiral Home Appliances

NATURAL FRUIT DESSERTS

Continued from page 115

on both sides until you come to pit. Cut off any pulp still clinging to pit to use in puree. Peel a medium-sized navel orange and plunge into boiling water for 15 seconds. Remove thick white portion of skin still clinging to fruit.

PINEAPPLE-RASPBERRY PUREE WITH BANANAS

Bananas and raspberries
Puree of dried pineapple, raspberries and orange juice
Thin orange-rind strips, grated lemon rind and tiny slices of dried pineapple

Select a small- to medium-sized firm banana with bright yellow unblemished skin. Cut off two ends neatly. Peel: Cut in two, lengthwise; cut these portions in 2 pieces. Save misshapen crushed berries to use in puree.

FIGS WITH APPLE-DATE PUREE

Fresh figs
Puree of dried apples, dried dates orange and lemon juice
Small strips of orange rind, grated lemon rind and slivers of date

If you use the small brown variety of fig *(shown on page 96)*, wash and dry them thoroughly. Cut off stems. Cut each in half. If you use the larger green variety, be more careful in selecting them as they tend to damage easily; they should be peeled and cut into four parts. The puree is very heavy; use it sparingly.

PEACH WITH BLUEBERRY PUREE

Peach, blueberries and dried figs
Puree of blueberries, dried figs and lemon juice
Grated lemon rind

Use a perfect peach of good size. Make sure it has no soft spots; these are often brown under the skin. Dip peach in boiling water for 30 seconds. Skin will slip off. Cut in half; carefully loosen pit and remove. Bathe halves in lemon

When the fruit is the finest of the season, and your arrangement takes time and care–

isn't it silly not to use Philly?



Dish up a cool taste of summer with this creamy five-layer "Philly" Fruit Salad!

Here's a sensational way to enjoy the special taste of Philadelphia Brand cream cheese along with your favorite fruits of the season. A smooth, creamy "Philly" dressing makes a delicious, eye-catching way to top off this sweet summer favorite.

So, when you spend your time, care and money making a fruit salad look and taste this special, isn't it silly not to use "Philly"?

COOL AND CREAMY FRUIT SALAD

1 8-oz. pkg. PHILADELPHIA BRAND Cream Cheese, softened
2 tablespoons lemon juice
1 teaspoon grated lemon rind
½ cup whipping cream
¼ cup powdered sugar
2 cups peach slices
2 cups blueberries
2 cups strawberry slices
2 cups grapes
2 tablespoons chopped nuts

Combine cream cheese, juice and rind, mixing until well blended. Beat whipping cream until soft peaks form; gradually add sugar, beating until stiff peaks form. Fold into cream cheese mixture. Chill. Layer fruit in 2½-quart bowl. Spoon cream cheese mixture over fruit; sprinkle with nuts. Chill. 8 servings.

uice as soon as peeled and pitted to keep them from turning brown. Use arge perfect blueberries; damaged ones an be used in puree.

MELON WITH PEAR PUREE

Honeydew or other green melon
Puree of fresh pear, dried apricots and lemon juice
Tiny slivers of dried apricot and grated lemon rind

Select a small ripe melon with no soft spots. Cut in half. Remove seeds and loose, stringy pulp. Cut into 8 to 10 slices (depending on size). Peel rind off along with about 1/4 inch of pulp to get rid of residue of bitter rind.

PINEAPPLE AND CHAMPAGNE GRAPES

Pineapple and champagne grapes
Puree of strawberries and lemon juice
Grated lemon rind and freshly grated nutmeg

Buy a small, very ripe pineapple without soft spots; cut off top and bottom. Peel off brown skin, cutting fairly deep. Remove brown "eyes" remaining. Cut into rings. Use champagne grapes, a small seedless variety that appears in summer and is translucently brownish red with a sweet flavor. These grapes are expensive, but you won't need many.

GRAPEFRUIT WITH DRIED PEAR-BLUEBERRY PUREE

Grapefruit
Puree of blueberries, dried pear and lemon juice
Small cubes of dried pear, lemon strips and chopped walnuts

Peel a medium-sized grapefruit and plunge it into boiling water for 15 seconds. Peel off the bitter, thick white layer underneath outer skin. Divide grapefruit into sections. Using sharp knife (which will be made dull by citrus juice) peel membrane from each section. If 1 or 2 sections should break, they can easily be put back together on plate.■



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A LOT OF THE ABUSES CHILDREN ENDURE ARE EVEN WORSE THAN BROKEN BONES.

Horrible as it may seem, battered children are only a part of the child abuse problem. About one million children in America are abused every year. Some are emotionally abused — belittled, teased or in some way made to feel inferior. Others are sexually abused and still others suffer from neglect. Those who somehow manage to survive are scarred for life. The situation is desperate, but not hopeless. Most child abusers can be helped. We know what to do, but we can't do it alone.

Abused children are helpless. Unless you help.

Write: National Committee for Prevention of Child Abuse, Box 2866, Chicago, Ill. 60690

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ROOM FOR LIVING

Continued from page 79

Accents of green and pale wood (with flashes of red) punctuate the high-style country kitchen designed by Robert K. Lewis. The floor, of mint-green Glazecraft tiles from Armstrong, creates a fresh, pale contrast to the white walls and cabinets. "I wanted to keep the floor light but not white," says Mr. Lewis. The new tiles are vinyl composition whose no-wax surface is imbedded with tiny mineral particles—for durability and a rich, glazed look. To echo other pale wood accents in the room Mr. Lewis used a Poggenpohl system of natural ash panels and accessories. Designed to coordinate with Poggenpohl cabinets of white, beige or ash, the system consists of panels (available in several sizes), which attach to the wall between counter and cabinets, and accessories that attach to threaded sockets in the panels.■





Left: Armstrong Glazecraft tiles closely resemble ceramic tiles and come in six patterns and 25 colors. *Above:* An innovative idea for the deep cupboards surrounding wall ovens and refrigerator—pull-out shelves with retaining bars, so that hard-to-reach back corners can be utilized better.



The Poggenpohl panel system provides close-at-hand shelves and pegs for often-used kitchen utensils and supplies. Among the choice of 15 accessories are a paper towel dispenser, wooden drawers, pegs for utensils, towel bar and shelves.

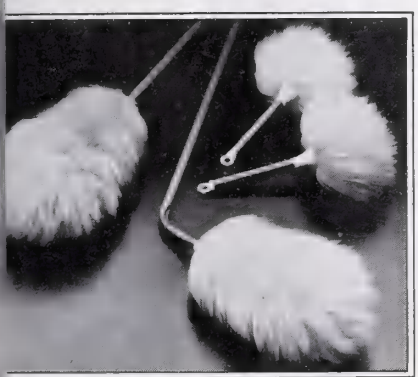
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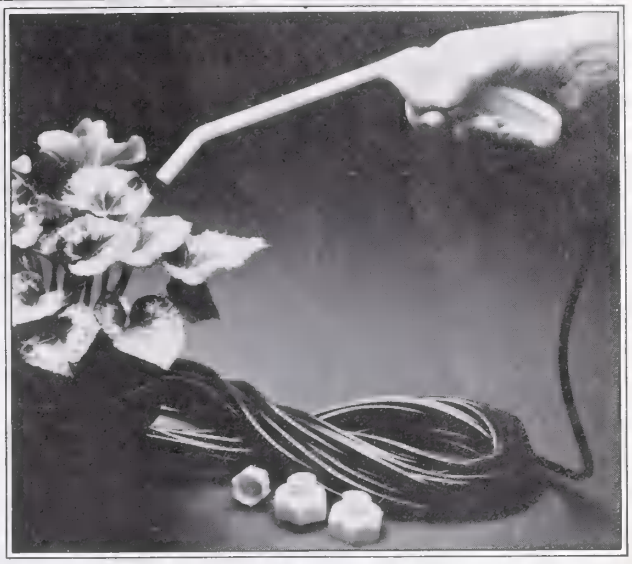


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WATERING WHIZ

Now you can water all your plants in a single trip with this handy indoor garden hose. This 50′ vinyl hose comes with a set of four adaptors that readily attach to most indoor and outdoor faucets. From there you just take the water where you want it — an easy-control handle allows you to turn a splashless stream of water on and off as needed. There's a snap-in misting attachment so you can spray the foliage and wash away the dust accumulation that impairs a plant's health as well as its beauty. The complete indoor garden hose kit costs **$11.00** ($1.95) #A681. Two for **$19.00** ($2.95) #A6812.



SHIRTPOCKET STEREO

The latest microelectronic wonder is an FM tuner the size of a credit card, so small it slips right into a shirt or vest pocket. It weighs all of 3 oz., earphones included, and is ½″ thick. It performs like a tuner many times its size and will fill your head with clean-cut full-bodied sound. The specs tell the story: Frequency response from 330-15000 Hz. 30 milliwatts per channel. Full band width frequency range 88-108 MHz. State-of-the-art circuitry. Padded microearphones with samarium-cobalt magnet and 46″ cord fit comfortably inside the ear. On/Off switch. Volume control. LED stereo indicator. The radio is powered by 2 AAA batteries (not included). It comes in a suedecloth drawstring pouch for only **$27.00** ($2.95) #A755.



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AT HOME WITH PETS



Taking candid photos of your pet requires preparation, patience and a few tricks of the trade

By MORDECAI SIEGAL

When photographing your pet it is important to tell your cat, "Watch the birdie, don't eat it." And try to stop your dog from turning as you press the shutter release. Posterior shots are not for posterity; neither is a picture of your thumb.

A history in photographs

Because our pets are members of the family it is unthinkable not to include photos of them in the snapshot drawer. As the years pass, the snapshots become some of the most valuable possessions we have.

Of course there is a practical side to pet photos as well. If your dog or cat turns up missing, a good photo xeroxed onto your posters will greatly improve your chances of recovery. It could make the difference between a sad or happy ending to what can prove a wrenching experience.

Whether taking a formal portrait, an adorable candid shot or a useful full-length picture for identification purposes, there are several ways to improve your pet-picture results.

Unless you are a professional photographer or a serious amateur with complicated, expensive equipment I suggest you use uncomplicated instant cameras such as the new, inexpensive Polaroids. Watching the results of your work while you still have the animal handy to photograph not only saves you time and money but precious energy (yours and the pet's).

The first step toward good pet snapshots is so obvious that most of us overlook it. Groom your dog or cat! By that I mean your pet should be clean, brushed and combed. You would never stand in front of a camera before primping yourself, would you?

Pay particular attention to the animal's eyes. They are the most striking feature of any living creature and should glisten. Use a damp washcloth and eye cleaning solution (available at most pet stores) to clear the eyes of particles and give them a sheen. One good product is called *Eye-Bright.*

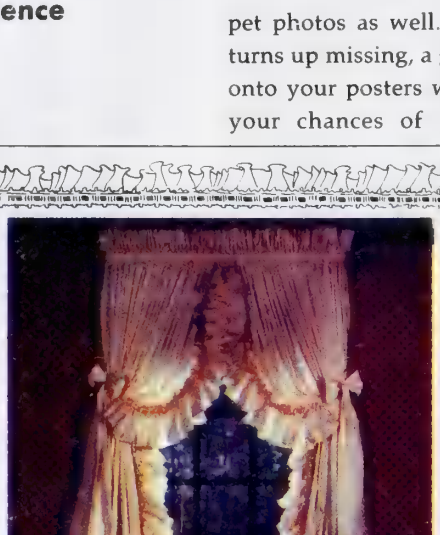
Patience pays off

You may conquer the animal's resistance to being photographed by setting up a controlled situation. Decide where and what you want to snap *before bringing the animal out.* Tape a food treat to the floor. Bring your pet to that spot and let it loose. You should have more than a minute or two to shoot before the food treat is nabbed, resulting in a wonderfully animated portrait. The instant camera tells you immediately if you have what you want and there are no costly lab fees.

Be patient for those charming candid shots. Follow your pet around in a casual manner. Photograph it doing some

(Continued on page 122)

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AT HOME WITH PETS

Continued from page 120

ordinary, everyday activity. Using the scratch post, the food bowl, playing with a toy or a leash—all make excellent photographs. The ordinary becomes extraordinary in a picture. Always keep your camera loaded and handy. You never know when the perfect situation for a photograph will turn up.

Creating a "studio"

For a perfect portrait turn your house into a studio. Place a table in front of a blank wall. Secure a piece of fabric in a color that contrasts with your pet's coat. Tack it to the wall about 2 or 3 feet above the table, letting it flow onto the table. You now have a uniform theatrical backdrop that will give the portrait of your pet a pleasing studio effect.

Get a helper to distract the pet by tickling its nose with a feather or by waving some food in the air and off to the side to get your pet's attention. Frame the picture in your camera's viewfinder, making sure the helper and the object are out of the picture. Wait for that great expression that is most typical of your pet and, without hesitating, click the shutter.

The eyes have it

Whether photographing dogs or cats, always *think eyes!* Be certain the animal's eyes are not only visible but open and expressive. In all great pet photos the eyes have a tiny pinpoint of light reflecting the sky or a lamp. They are like beauty marks. It is true that the eyes are the windows of the soul and they can make all the difference between a simple snapshot or a treasured memory.

Put your cat in a container—a basket, a hat—and snap the picture just at the moment when the pet peers out. A sleeping dog makes a wonderful picture as does a pet looking wistfully out the window.

A furry friend, a little imagination, and an instant camera can make pet photographs that you'll cherish for many years. Good shooting, and try not to trip over your tripod.■

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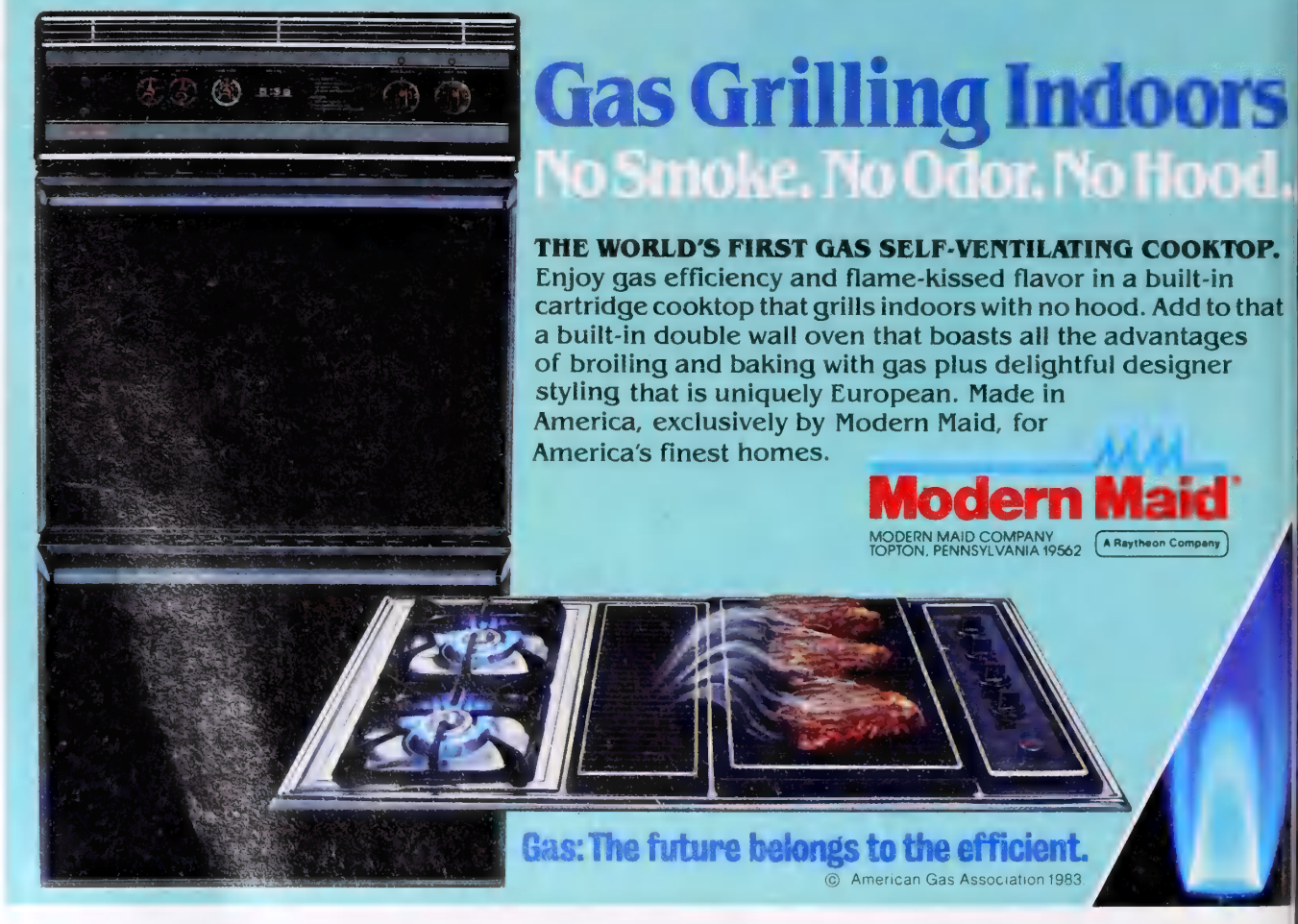
● *Page 15 (clockwise):* **Dealers' addresses:** M. Fink Daughter, 936 Pine St., Philadelphia, PA 19 Charles Brown & Co., PO Box 82, Trinity Pass, Po Ridge, NY 10576. George Walowen/Mich Schneider, PO Box 404, Walker Valley, NY 12 Jane & Henry Eckert, Eckert Fine Art and Antiq 900 E. Main St., Westfield, IN 46074; 120 Monun Circle, Indianapolis, IN 46204.

HB MARKETPLACE: WICKER

● *Page 21:* **Giant Chair** W-30 made in Italy, 40 by by 38 inches high, Willow Collection—The McG Co. (T), 38 Hotaling Place, San Francisco, CA 94 **Chaise**—The Trading Co. (M), 1549 South U.S Vero Beach, FL 32960, for availability call (305) 7769. **Chest**—O'Asian (M), 1100 West Walnut Compton, CA 90220, write for availability. T **base**—Walters Wicker (T), 991 Second Ave., York 10022. **Sofa**—O'Asian (M), 1100 West Wa St., Compton, CA 90220, write for availability. **Chair** #56665—Walters Wicker (T), 991 Second A New York 10022. **Dining chair** #4056—He Dowdy & Associates (M), 305 W. High St., Point, NC 27260, write for availability.

● *Page 22:* **Wellington rocker**—Typhoon Internati Corp. (M), 121 Ninth St., San Francisco, CA 94 write for availability. **Rocker** #1036—Walters Wi

(Continued on page



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PRODUCT INFORMATION

Continued from page 122

(T), 991 Second Ave., New York 10022. **Settee**—Brown Jordan (M), 150 E. 58th St., New York 10055, for availability call (212) 593-1390. **Lingerie chest**—Henry Link Corp. (M), PO Box 1249, Lexington, NC 27292, write for availability. **Side table** #0038—Typhoon International Corp. (M), 121 Ninth St., San Francisco, CA 94103, write for availability. **Vanity/writing table** #477-533—Henry Link Corp. (M), PO Box 1249, Lexington, NC 27292, write for availability. **Armoire** #7965, 38 by 66 by 19 inches—Bradston Hurricane International (M), 131 W. 33rd St., National City, CA 92050.

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●*Page 29: California:* **Maxine Ordesky, The Creative Organizer,** 240 S. Linden Dr., Beverly Hills, CA 90212. *Georgia:* **Linda Griffin, Organizing Systems Inc.,** 10800 Shagbark Trail, Roswell, GA 30075. *Massachusetts:* **Marilyn Cantiloro,** 376 Chapman St., Canton, MA 02021; **Margot Honig, Support Systems,** 30 University Rd., Brookline, MA 02146; **Nancy Goodman, Organizational Services,** 1 Shehan Terr., Rockport, MA 01966. *Michigan:* **Jan Falion, The Arrangement,** 609 Cherry St., Lansing, MI 48933. *New Jersey:* **Sunny Schlenger, Organizational Systems,** 6 Aberdeen Pl., Fairlawn, N.J. 07410. *New York:* **Margaret O. Cadman, Let's Get Organized,** 1200 Broadway, New York, N.Y. 10001; **Pamela Chusid, Mind Over Matter,** 1544 Second Ave., Apt. 17, N.Y. 10028; **Jane Kavanau, 4** Oriole Pl., Port Chester, NY 10573; **Mary Kupic, Organize and Live,** 108 Jackson Ave., Cohoes, NY 12047; **Judi Levin and Cheryl Schotz, The Organized Self,** 120 Edgemere Lane, Fayetteville, NY 13066. *Pennsylvania:* **Carol Silberman,** 478 Marlbridge Rd., Rosemont, PA 19010. *Rhode Island:* **Mary Ann Laurans, Organization Works,** 482 Lloyd Ave., Providence, R.I. 02906. *Tennessee:* **Bonnie Setliffe Jacobs, Wordsmith,** 1909 Eastbrow Rd., Signal Mountain, TN 37377. *Texas:* **Lisa Dwight, The Texas Arrangers,** Box 497, New Waverly, TX 77358; **Sylvia Faulk,** 3971 Airline Dr., Fort Worth, TX 76118; **Marilyn Huff, Organizing Unlimited,** 2215 Ridgewood, Carrollton, TX 75006; **Christine N. Lucas, Details,** 12625 Memorial Dr., #25, Houston, TX 77024; **Stella McBride, Organization Plus,** 417 Meeker Rd., Kerrville, TX 78028. *Virginia:* **Alice Shepard, Creative Organizing,** Inc., Box 10212, Alexandria, VA 22310. *Washington, D.C.:* **Tish Kitchel,** 4200 Massachusetts Ave., NW, Washington, D.C. 20016. *To Read: Getting Organized* by Stephanie Winston ($6, Warner Books).

A MILL POND HOUSE

●*Pages 50 and 51:* **Beau Champ #140061F slipcover and pillow fabric**—Quadrille Wallpapers & Fabric Inc. (T), 979 Third Ave., New York 10022. **Slipcovers and pillow covers** made by Flemming Hegner (T & R), 6026 Monroe Place, West New York, NJ 07093. **Pillows** made by Mr. William Itzkowitz (R & T), 161 Allen St., New York 10002. **Star of Bethlehem red and white antique quilt and North Carolina Lily red, white, green antique quilt,** both c. 1900—The Wicker Garden Inc. (R), 1318 Madison Ave., New York 10028. **Chinoiserie Regency tole boxes** and **dishes; red lacquered tray** from Regency Pope Joan game—Trevor Potts (R & T), 1011 Lexington Ave., New York 10021. **Coral comb-painted serving tray**—The American Country Store (R), 969 Lexington Ave., New York 10021. **Pansies**—Pound Ridge Nurseries Inc. (R), PO Box 270, Pound Ridge, NY 10576. **Cut flowers and fuchsia trees**—Carlson/Kayla Design Associates (R), 115 W. 28th St., New York 10019.

●*Pages 52 and 53:* **Rose & Laburnum #7044 cotton chintz on sofa, easy chair and banquette and Candy Stripe #88049-4**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Pillows** by Mr. William Itzkowitz (R & T), 161 Allen St., New York 10022. **Slipcovers and pillow covers** by Flemming Hegner, 6026 Monroe Place, West New York, NJ 07093. **Reproduction mahogany English butler's tray table** on stand—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Framed melon prints**—R. Brooke Limited (R), 138½ E. 80th St., New York 10021. **Wood carrying basket and pink painted basket**—Jacques Pergay (T), 979 Third Ave., New York 10022. **White cotton braid rug** made in Finland—Stark Carpet (T), 979 Third Ave., New York 10022. **Flowers**—Carlson/Kayla Design Associates (R), 115 W. 28th St., New York 10001.

●*Page 54 and 55:* **White Vermicelli quilt, white pillow shams with scalloped edge, heart-shaped baby pillow and sham** in white with pink bunny rabbit print—D. Porthault (R), 57 E. 57th St., New York 10022. **Antique pillows with embroidery and crocheting,** one of a kind—The Wicker Garden Inc. (R), 1318 Madison Ave., New York 10028. **Cherokee Indian market basket; appliquéd quilt square in red and white**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Flowers**—Carlson/Kayla Design Associates (R), 115 W. 28th St., New York 10019; Mädderlake (R), 816 Madison Ave., New York 10021.

CONTAINER GARDENS

●*Page 56, 57:* **Rag rugs**—The Collector's Choice, 63 Thompson St., New York City, 10012. **Peach tree**—Stark Bros. Nurseries, Louisiana, MO 63353.

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●*Page 70 and 71:* **Montecarlo Chaises**—Triconfort Furniture (T), 200 Lexington Ave., New York 10016. **Duck cloth** in slate-grey for upholstered cushions on chairs—Lee/Jofa Inc. (T), 979 Third Ave., New York 10022. **Market Canvas umbrella** made in Germany by Ingo Maurer available at The Wicker Works (M & T), 232 E. 59th St., New York 10022—Maison Posh II Inc. (R), 2 Birch Hill Road, Locust Valley, LI, New York 11560. **Grapevine baskets** as planters—Pier 1 Imports (R), 280 Boylston St., Boston, MA 02167.

●*Page 72 and 73:* **Wicker furniture**—Bielecky Brothers (T), 306 E. 61st St., Woodside, LI, New York 11375. **Cotton taffeta fabric** in Maple on wicker furniture and Charles of London chairs—Lee/Jofa (T), 979 Third Ave., New York 10022. **Chinese-style coffee table**—Karl Springer (T), 306 E. 61st St., New York 10021. **Jubilee rag rug** in Lilac, 100 percent wool—Schumacher (T), 939 Third Ave., New York 10022.

(Continued on page 150)

GARDEN GUIDE

AUGUST

Tough plants that thrive in tight spaces

By KEN DRUSE



The plants that grow in the garden shown on pages 56 to 59 are among the best choices for container gardening. But since these plants are tough enough to survive in a rigorous rooftop environment, they may be among the best easy-care ones for your garden as well. The rooftop garden we show is in U.S. Department of Agriculture zone 7, where minimum temperatures range from 0° to 10°, but because of wind exposure and containers that nearly freeze solid, it has the characteristics of the colder zone 6.

Container growing has a dwarfing effect on trees, but that's an advantage in small-space gardens. There, trees are selected to perform double duty, to provide shade and flowers or fruit, but mostly because they are tenacious and dependable, for only the strong survive. Container-grown trees "leaf-out" later than the same ones on the street below, and show their fall colors earlier. Among the trees: European birch, green ash 'Fast-grow,' maples (small varieties), tamarisk, peach and honey locust. Shrubs too have to be survivors. They include evergreen junipers and yews, sumac, azaleas, viburnum, forsythia, pussy willow and oak-leaved and peegee hydrangeas.

Nearly all annuals will survive in containers. Some of the best are geraniums, salvia, globe amaranth and petunia. Some very sturdy annuals self-sow to provide new plants for the following year. These include Johnny-jump-up, nicotiana, marigold, cosmos, California poppy, sunflower and snapdragon.

The real challenge in container gardening is to grow the flowering perennials that we all love in our gardens on the ground. The best of these come back each spring—bigger and better than the year before. The ones planted in containers must be really dependable, but they must also look good for the longest time, for they are always in view. Some early-flowering plants, such as iris, also have interesting foliage. Most of the perennials listed below are easy to care for, grow well in containers and will survive in gardens from zones 5 to 9.■

Herbaceous perennials for a sunny container garden:

- Achillea, yarrow
- Ajuga, bugle
- Aster (perennial)
- Astilbe
- Baptisia, false indigo
- Black-eyed Susan
- Bleeding hearts
- Chrysanthemum
- Coreopsis
- Day lilies
- Dianthus
- Foxglove
- Garden lilies
- Hollyhock
- Iris, German bearded, Siberian, etc.
- Lathyrus, perennial sweet pea
- Lemon balm
- Lily-of-the-valley
- Lupine
- Mint
- Monarda, bee balm
- Penstemon, hardy varieties
- Peony
- Purple coneflower
- Purple loosestrife
- Queen Anne's lace
- Roses: 'Iceberg,' 'Carefree Beauty,' rugosa
- Salvia, perennial sages
- Tansy
- Veronica
- Violets

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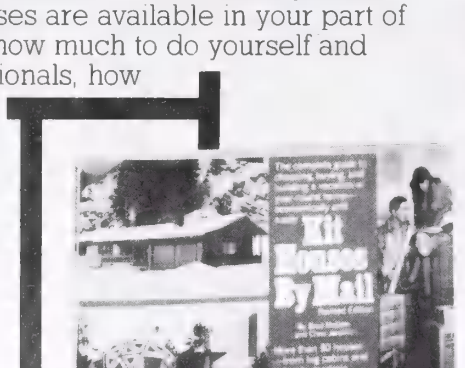
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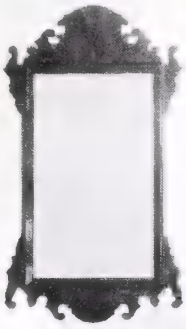
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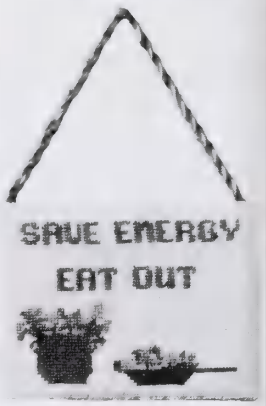


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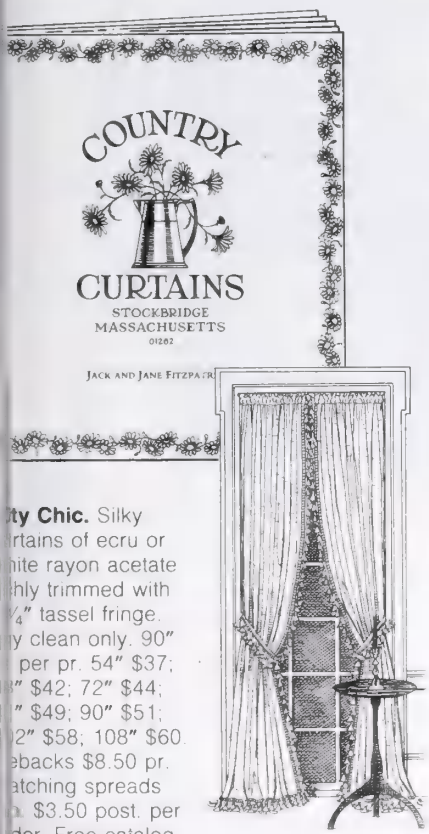


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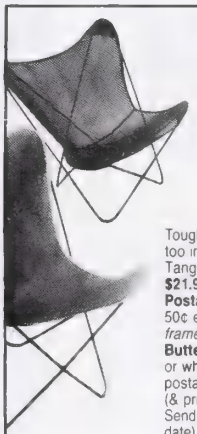
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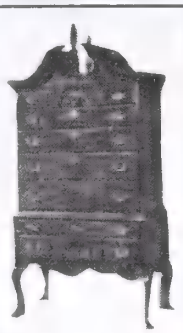
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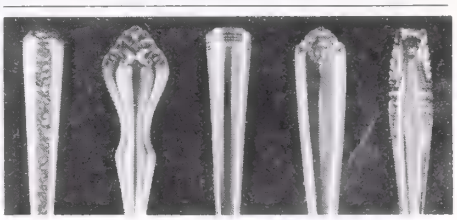
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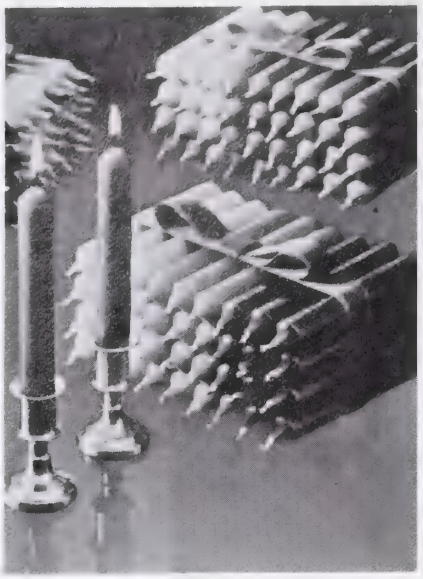
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Special! 36 fine dripless candles, sensational value—high quality at a low price! Three color trios, warm shades or cool—12 of each color per set. 5¼", crafted and packaged for us. Were $6.49.

8004 Burgundy/Pink/Grey. 1 Set $4.98
8006 Beige/Russet/Brown. 1 Set $4.98
8005 Celery/Green/Blue. 1 Set $4.98
8007 All Three. 1 Set $13.98

7587 Solid Brass Candlesticks, 3⅜". **1 Pair $6.98 2 Pairs $12.98**



Expanding ostrich plume duster extends from 4′ to 6½′, cleans ceilings, moldings, track lights, chandeliers, neglected corners under sofas and beds. Brown enameled iron pole has hanging loop at its end. Our own import from Italy.
6596 Feather Duster $19.98



Sale! Tomato press from Italy purees quickly, easily, removes bitterness—great for sauces, soups. Red and white plastic, nylon/steel mechanism. 9½" tall, ours alone.
9661 Tomato Press, was $16.98. **$10.98**



Giant wash case is extra-large, lets you put your finest washables in the machine without worry! Durable polyester net and zipper, nylon trim. Prevents coiling, stretching, keeps buttons from cracking. 19¾x15½".
8015 Wash Case $4.50 2 for $7.98



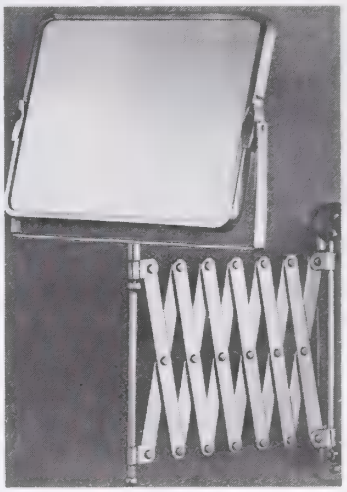
© Lillian Vernon Corp. 1983



8-section accordion file—our own copyrighted design in colorful wipe-clean vinyl. 8x10", American-made for us alone.
5711 Recipe File $8.98 2 for $16.98

Matching list holder, 4⅞x3½x2", ten 7⅝x2½" pads, ten green pencils.
5849 List Caddy $8.50 2 for $15.98

Extension mirror comes to you—no more straining! 8x6" wide view mirror with magnifying flip side is ours alone, has 7-section extension arm—others at this price have only 5. Swivels for best angle and light, extends 30" from wall. Chrome-plated steel folds flat when not in use.
8672 Extension Mirror $23.98





Bed lamp takes direct aim at your book, not the entire room. Golden brass on solid steel—swivels up and down, side to side; felt-lined clip slips onto headboard. Can is 3¼ long, 2" across, clip 5". UL listed, has 25 watt bulb.
5848 Clip-on Lamp $14.98 2 for $28.98

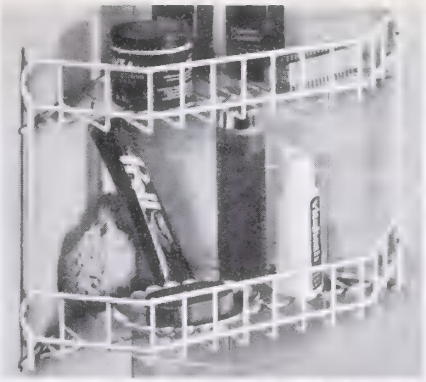


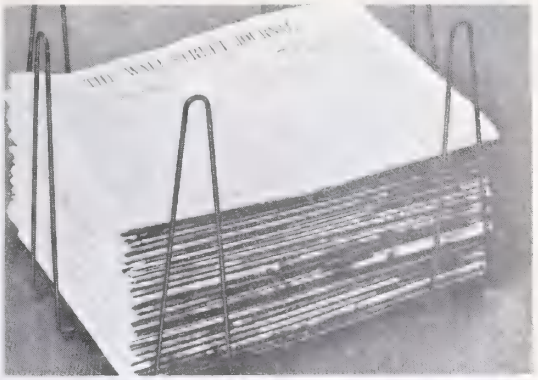
Sale! Fish poacher—healthful low-calorie meals! Poach in wine or broth, serve hot or cold with sauces and garnishes. Aluminum 16⅝x5x3½" pan, riveted cast handles—rack removes fish whole. With recipes and instructions, ours alone from Italy.
7592 Fish Poacher, was $19.98 **$12.98**

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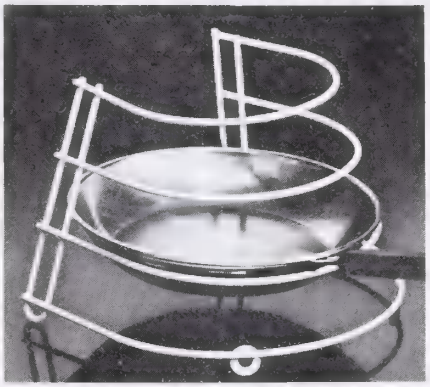
Wasted space can be better-used—our 4 Italian racks show how. All our own imports, crafted of tough and durable vinyl-clad steel.

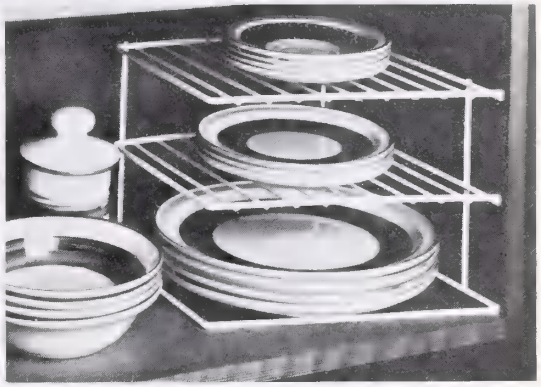
3162 Shower Rack works in kitchen and laundry too! 15½x10¾x10¾". **$8.98 2 for $16.98**

6491 Newspaper Rack, ours alone. Brown, 16x12x12" tall, folds flat. **$9.98 2 for $18.98**

6252 Skillet Rack holds 4 from 6½" to 12" diameters, to 2½" deep. White, 8" tall. **$7.98 2 for $14.98**

9318 Corner Rack makes 3 shelves in the space of 1. Three sides 10", one 7½"; 7½" tall, white. **$4.98 2 for $9.50**

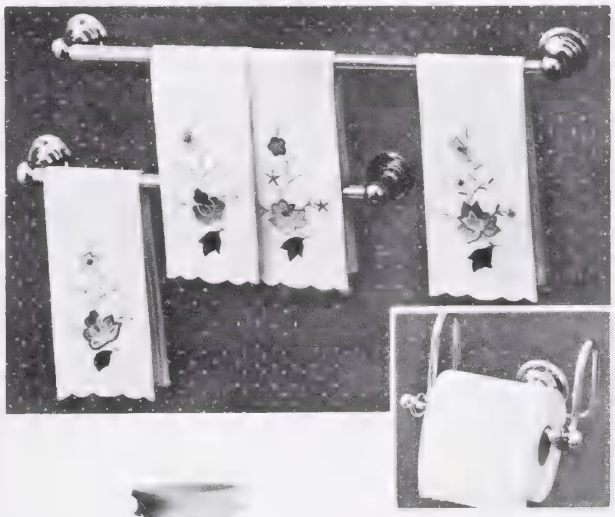




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8088 18" Bar $13.98
8089 24" Bar $15.98
8091 Bath Set—both bars and tissue holder. **$39.98**

100% Cotton guest towels, bright colors on white, appliquéd, embroidered in China. 22x14", set of 4.
8061 Guest Towels. 1 Set $7.98

Solid brass tissue holder completes Midas scheme. Lacquered, 5⅝" wide, extends 7½" from wall. Save on the set!
8090 Tissue Holder $12.98



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7957 72-oz. Milk $12.98
8132 34-oz. Milk (not shown) **$8.98**

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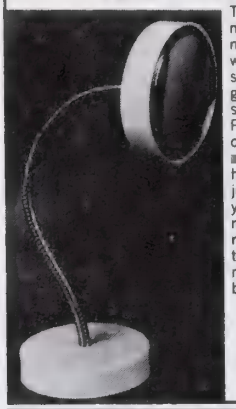


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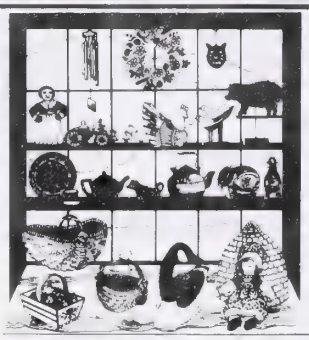
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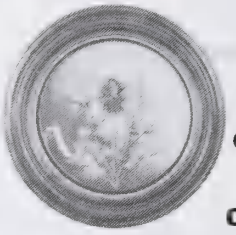


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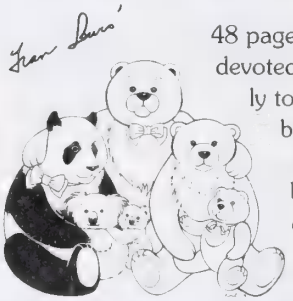


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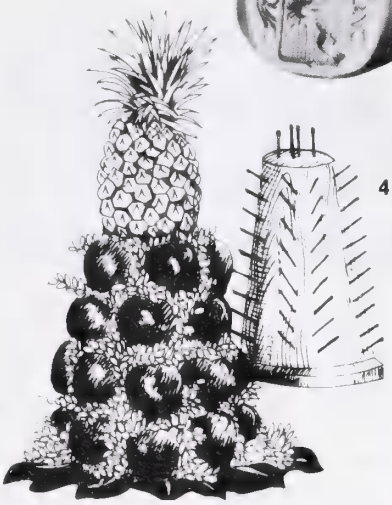
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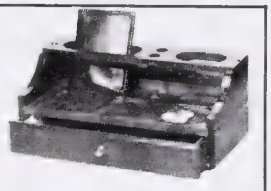
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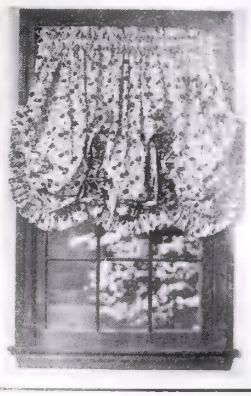


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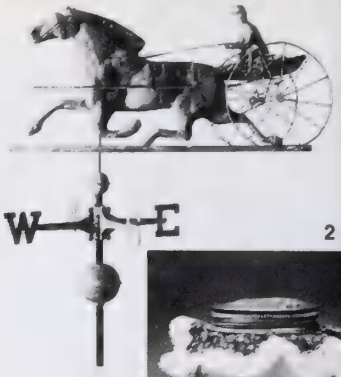


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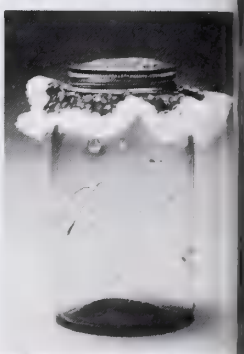
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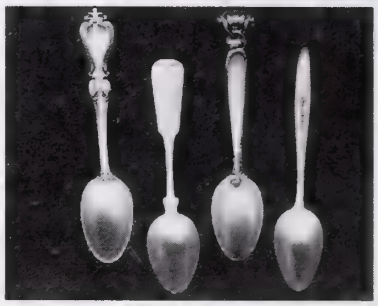
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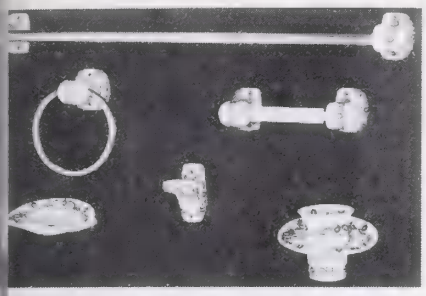
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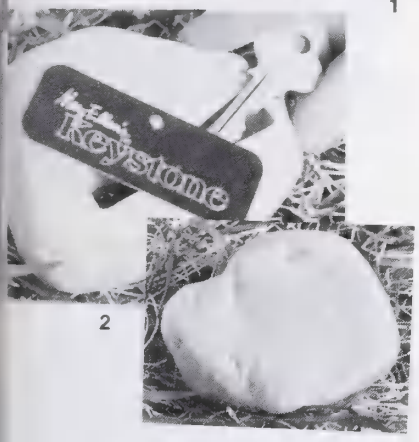
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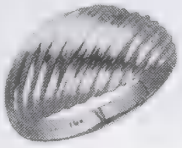
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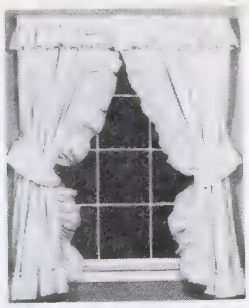
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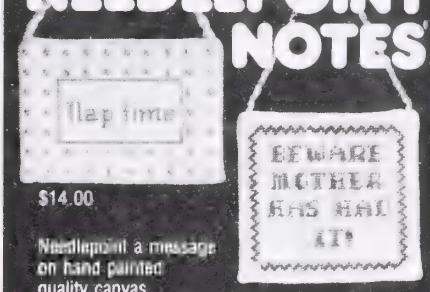
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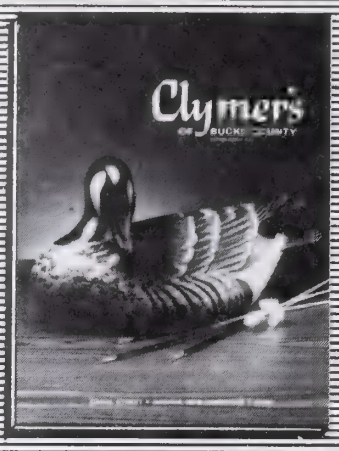


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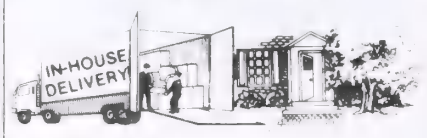
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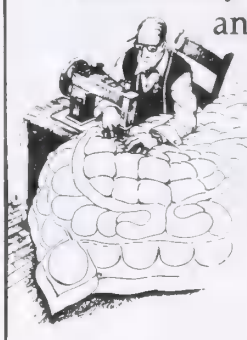


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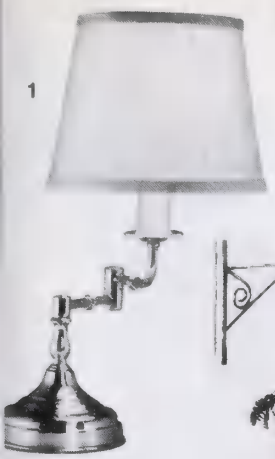


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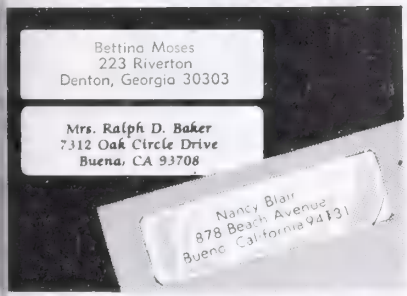
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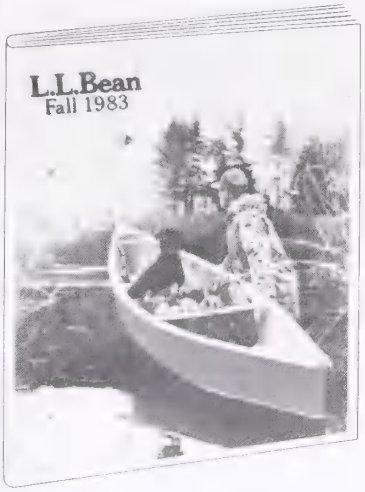
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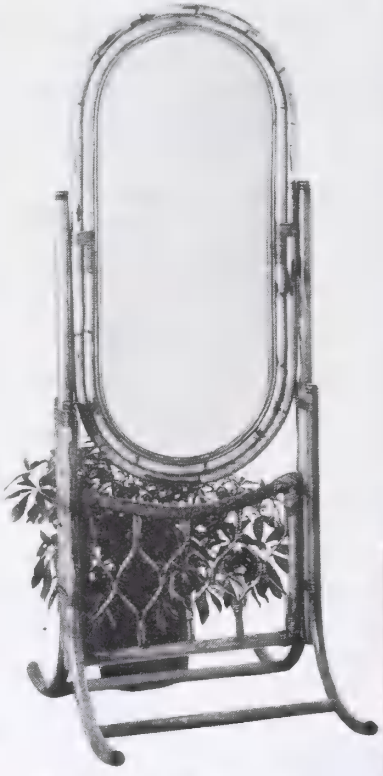
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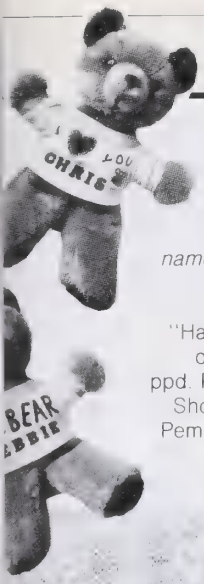
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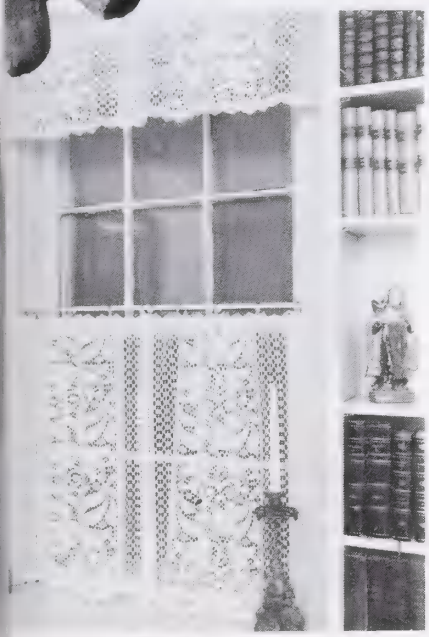
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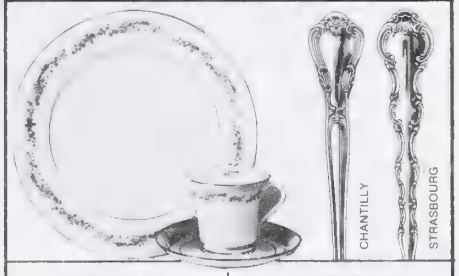
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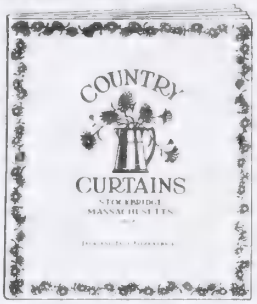
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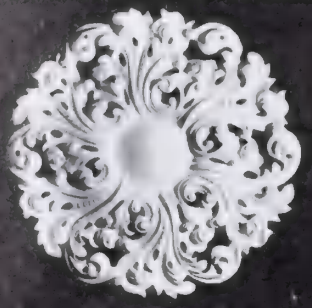
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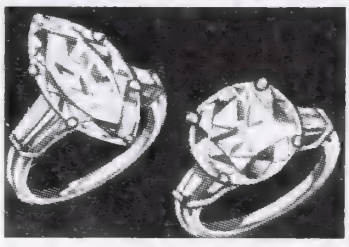
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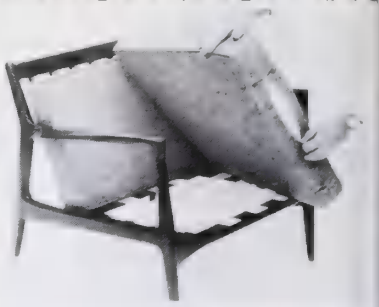


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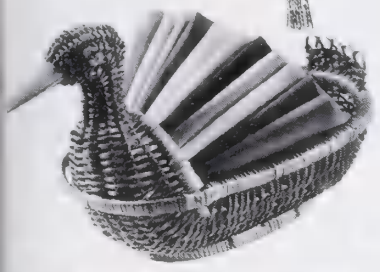
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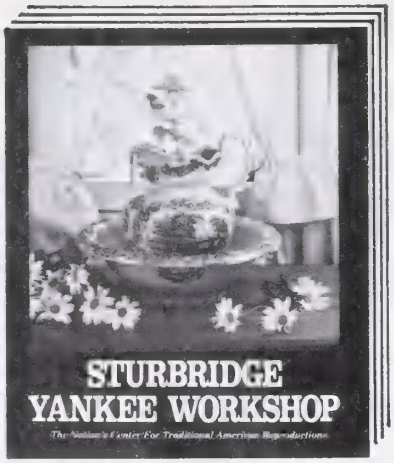
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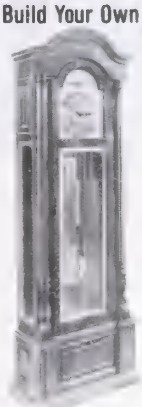
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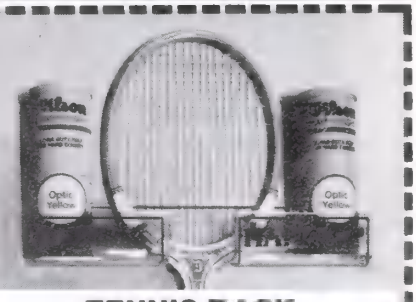
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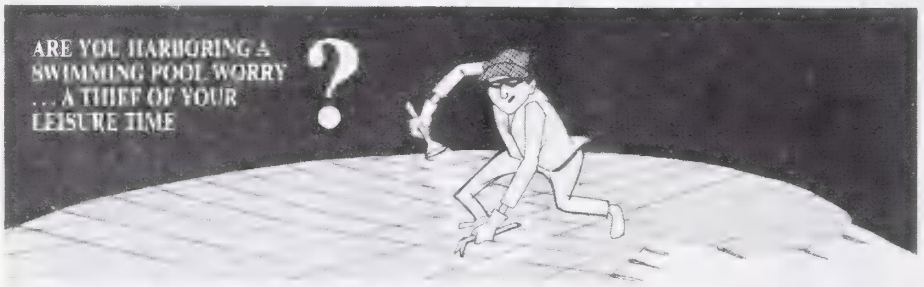
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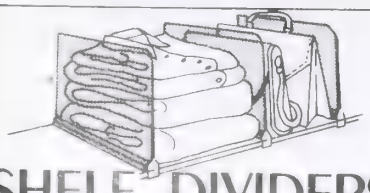


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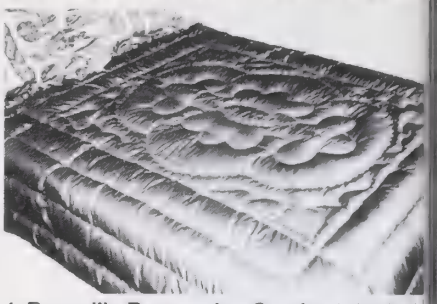
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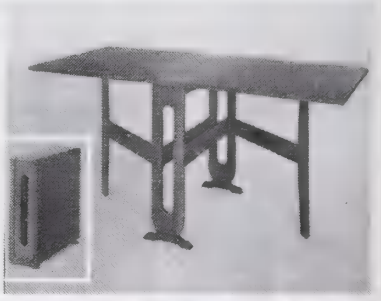
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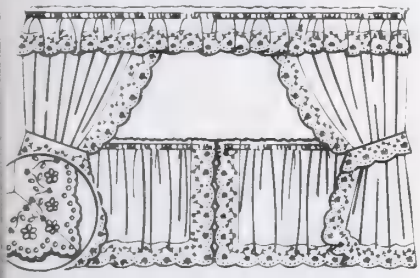


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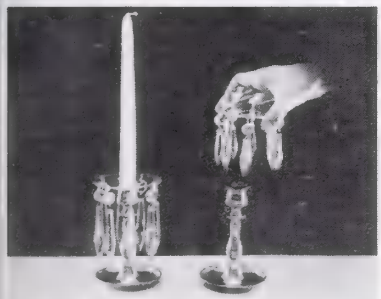
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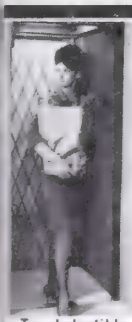
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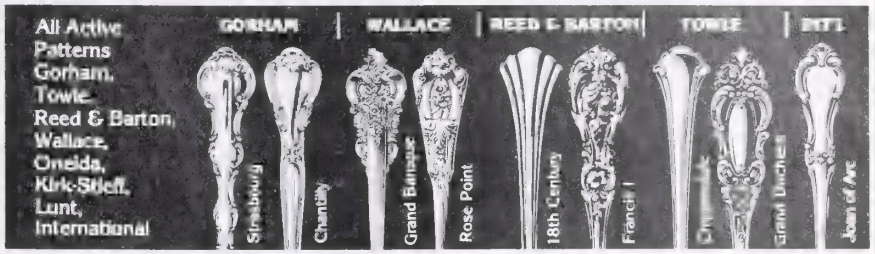
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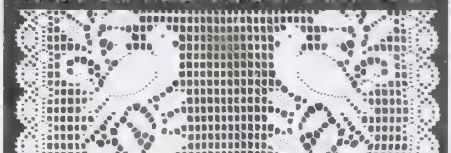
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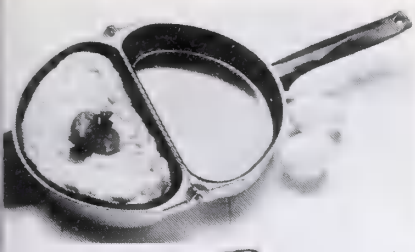
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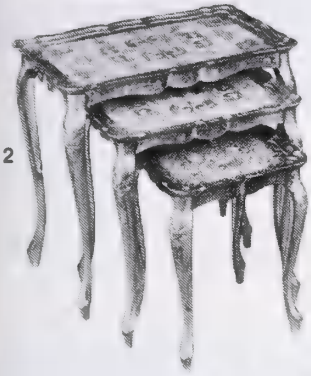
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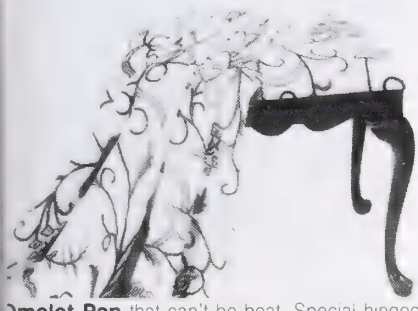
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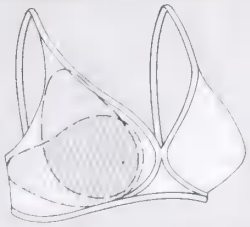


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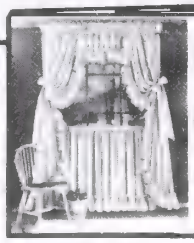
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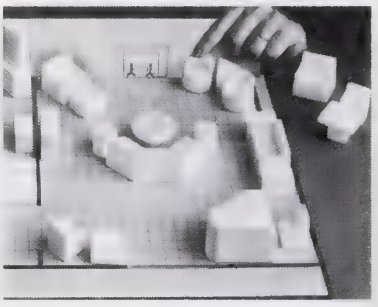
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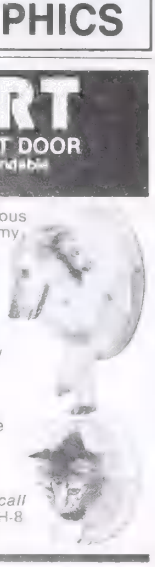
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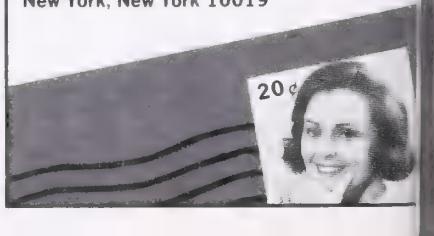
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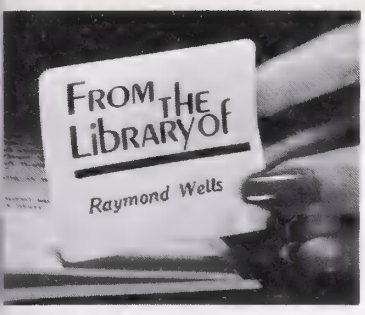
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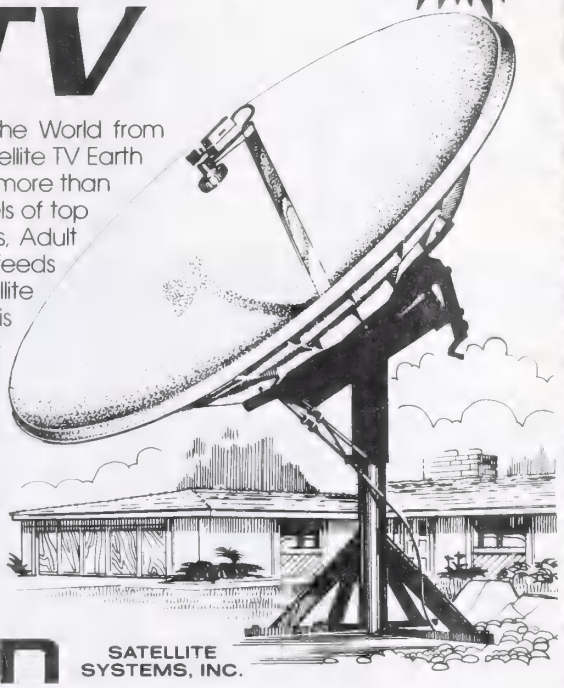
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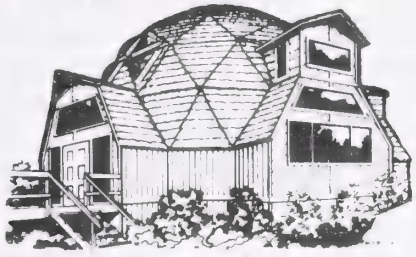
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SELF-TAUGHT ARTISTRY WITH HANDMADE STENCILS

Shown on pages 88,89



Stenciling is a great way to express yourself with color and pattern. What begins in your mind as an abstract idea, a fantasy or a whimsy can take shape as a design on walls, floors, furniture or fabrics. With knowledge of the basics, stenciling can be easy.

The following are a few pointers for beginners from artist Cile Lord.

1) Stencil on a surface that is matte and fairly smooth. Avoid slippery surfaces like glossy finishes, glazed fabrics or ceramic tiles. They all resist paint.

2) In addition to cutting stencils (with a utility knife) from cardboard, acetate, or stencil paper, try using frosted Mylar, a durable material, perfect for stenciling, sold in sheets at any art supply store.

3) Always use instant-drying paint. Choose japan colors or acrylics for most surfaces and special textile paints when stenciling fabrics.

4) Use a separate nylon or natural-bristled stencil brush for each color of paint. For unique effects, also try experimenting with a cabinetmaker's gluing brush or a rubbing brush, sold at hardware stores. Both have premium bristles which are flexible enough to permit beautiful shading.

5) To create a sharp, clear, pattern outline, work your brush back and forth in a broad circular motion until the color is filled in. For further details about stenciling techniques as well as project ideas, see *The Art of Decorative Stenciling* by Cile Lord and Adele Bishop (Penguin Books, 1978).■

PRODUCT INFORMATION

Continued from page 124

Top right: **JMF table**—Karl Springer (T), 306 E. 61st St., New York 10021. **Wicker baskets**—Pier 1 Imports (R), 280 Boylston St., Boston, MA 02167. *Bottom:* **Bee Hive grapevine basket** as planter (not available)—Sakonnet Vines (T), Little Compton, RI 02837.

●*Page 74 and 75:* **Fabric on window,** 100 percent cotton batiste—Greeff (T), 155 E. 56th St., New York 10022. *Bottom left:* **Marbleized Parsons table** designed by Warren Roberge, 45 Pelham St., Newport, RI 02840. **Octagonal flat-frame mirror** in Sea Foam Green—Karl Springer (T), 306 E. 61st St., New York 10021.

KITCHEN OF THE MONTH: ROOM FOR LIVING

●*Pages 76 to 79:* **Designer:** Robert K. Lewis Assoc. Inc., 300 E. 59th St., New York 10022. **Kitchen installation:** Schock Brothers Inc., 300 S. Market St., 222 Philadelphia Pike, Wilmington, DE 19809 (an authorized Poggenpohl dealer). **Built-in Microwave and Oven** RM278PXL; **Refrigerator** ED26SSXL; **Dishwasher** DU9900XL; **Cooktop** RC8200; **Set-in Range** RS630PXK—Whirlpool Corporation (M), 2000 U.S. North, Benton Harbor, MI 49022. Euroset sink ES110 and sink fixtures—Franke Kitchen Systems (M), 212 Church Rd., North Wales, PA 19454. **Countertops,** ColorCore (TM) laminate—Formica Corporation (M), subsidiary of American Cyanamid Co., Berdan Ave., Wayne, NJ 07470. **Cabinets** CD-106 available through your local Poggenpohl dealer, or write to Poggenpohl U.S.A. Corporation, 222 Cedar Lane, Teaneck, NJ 07666. **Southfork #54425 Glazecraft floor tile** in Mint Green—Armstrong World Industries Inc. (M), PO Box 3001, Lancaster, PA 17406. **Lighting fixtures:** V-56 style 107 copper and brass; 24-inch stems style 1000; CL-1 Trac Mount—The Christopher Lloyd Collection (M), 2015 Bridgeway, Suite 101, Sausalito, CA 94965; LCS (T), 1059 Third Ave., New York 10021. **Refectory table** #16921-782, 42 by 72—104 by 30 inches high; **Elijah Booth secretary** #16921-670, 42 by 18 by 81 inches high—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360. **Drappo armchairs**—Niedermaier (T & R), 2835 North Sheffield Ave., Chicago, IL 60657. **Townsend Wing Chair** #1271-55, outside 33¼ by 33 by 45½ inches high; inside 19 by 20 by 26 inches high; arm height 26 inches, seat height 21½ inches—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28601. **Amalia Rouge #4162-08** fabric on wing chair and pillows—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. **Banquettes: settee** #N 40151, 51 by 24 by 34 inches high—Weiman Co. (M), PO 551, Bassett, VA 24055. Highlands #1017/2 fabric on banquettes in beige/taupe—Grey Watkins Ltd. (T), 235 E. 73rd St., New York 10021. **Antique painted side chairs, antique baskets, red bird cage, antique cups and saucers on tea tray**—House Of Antiques (R&T), Box 42, Smoketown, PA 17576. **Three legged table and bird pictures** in feathers on mantel—Evie Gleason (R&T), 114 E. Market St., Marietta, PA 17547. **Black painted country armchair, striped pitcher, scherenschnitte valentine**—Jan Schaefer Antiques (R&T), 2488 Old Philadelphia Pike, Box 42, Smoketown, PA 17576. **Antique painted baby's high chair, matchbox on wall, spatterware, chalkware lamb, green and white agateware**—De Vitry Cabinet Shop (R&T), 285-287 West Main St., New Holland, PA 17557. **Needlepoint rug** #2992, 9 feet 8 inches by 9 feet 9 inches—Coury Rugs Inc. (R&T), 515 Madison Ave., New York 10022. **Food Processor,** Model DLC-7E—Cuisinarts Inc. (M), 411 West Putnam Ave., Greenwich, CT 06830. **Le Creuset red enamelled saucepan and stock pot** available at fine retail kitchen shops. **Dishtowels and kitchen mitts**—Manhattan Ad Hoc (R), 842 Lexington Ave., New York 10021. **Wooden utensils**—Rowoco Inc., Building 4, Warehouse Lane, Elmsford, NY 10523. **Antique copper pots**—Bloomingdale's (R), Past and Present Shop, 1000 Third Ave., New York 10021. **Large wood basket**—Gordon Foster (R&T), 1322 Third Ave., New York 10021. **Drabware dinner plates as service plates**—Tiffany & Co. (R), Fifth Ave. and 57th St., New York 10022 and **antique dinner plates and blue leaf plates, brass colander, antique bird cage, large porcelain platter, all paintings**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Glasses**—Simon Pearce (M&R), The Mill, Quechee, VT 05059. **Mantel and fireplace equipment**—Danny Alessandro (R&T), 1156 Second Ave., New York 10021. **Doors at back of room**—C.E. Morgan (R&T), 601 Oregon St., Oshkosh, WI 54903.

COUNTRY STYLE

●*Page 80 and 81:* **Dancing Tulips wallcovering** #72109 in Garden Mix, Gear Country Graphics Collection—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Great Tulip fabric** on modular units, **Dancing Tulips fabric in light rose** on antique sofa, **Gear Garden Graphics Collection**—Cohama Riverdale Fabrics (M) 200 Madison Ave., New York 10016; Scotchgard by 3M (M), 600 Third Ave., New York 10016. **Grid fabric on windowshades**—Cohama Riverdale Fabrics (M), 200 Madison Ave., New York 10016. **Style-A-Shade fusible backing for windowshades**—Stacy Fabrics Corp. (M), 38 Passaic St., Woodridge, NJ 07075. **Herringbone weave handloomed wool throws** in Meadow and Watermill colorations, New Country Gear Collection—The Three Weavers (M), 1206 Brooks St., Houston, TX 77009. **Tie pillows, duffle pillows** from New Country Gear Home Decorating Patterns—Butterick Patterns (M), 161 Sixth Ave., New York 10013.

●*Page 82:* **Rose pasta bowls,** New Country Gear Dinnerware—Hartstone (M), 299 Ridgedale Ave., East Hanover, NJ 07936. **Checkerboard potholders**—Kitchen Gear Inc. (M), 19 W. 34th St., New York 10001. **Toss Tulips napkins** in Azalea, Gear Garden Graphics—Leacock & Co. (M), 1040 Sixth Ave., New York 10018.

●*Page 83 and cover:* **Grid fabric** on quilted table pad and window shades—Cohama Riverdale (M), 200 Madison Ave., New York 10016. **Rose spatterware stacking bowl,** New Country Gear Dinnerware—Hartstone (M), 299 Ridgedale Ave., East Hanover, NJ 07936.

●*Page 84:* **Blossom #72261 wallcovering** in Periwinkle Blue, Gear Country Graphics Collection—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Blossom fabric in Periwinkle** on pillow and headboard backing; **Grasses fabric in Sand** sewn into sheets, pillowcases and comforter cover—Cohama Riverdale (M), 200 Madison Ave., New York 10016. **Tie pillows** made with Butterick Home Decorating Patterns by New Country Gear—Butterick Patterns (M), 162 Sixth Ave., New York 10013.

●*Page 85:* **Dancing Tulips embellished towels, shower curtain,** Gear Garden Graphics Collection—Jaksons-Moderne Art Linens, 137 Saw Mill River Rd., Yonkers, NY 10701. **Multipurpose wooden caddy** in natural on shelf, New Country Gear—MaLeck Industries (M), P.O. Box 247, Wingate, NC 28174.

●*Page 86 and 87:* **Rain #72055 wallcovering** in rose, Gear Country Graphic Collection—Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Dancing Tulips sheets and comforter** by Springmaid—Springs Industries (M), 104 W. 40th St., New York 10018. **Great Tulip fabric** for bedspread, sham and umbrella; **Blossom fabric** in Periwinkle for pillows on armoire—Cohama Riverdale (M), 200 Madison Ave., New York 10016. **Umbrella**—Zip-Jack Custom Umbrella (M), 678 Central Park Ave., Yonkers, New York 10704. **Custom laminate-clad headboard table**—Olympic Design Furniture Corp. (M), 955 Third Ave., New York 10022. *Throughout house:* **New Country Gear paint colors**—Dutch Boy/Martin Senour Paints (M), 1370 Ontario, Cleveland, OH 44113. **Antique pine furniture**—White Horse Antiques (R), Montauk Highway, East Quogue, NY 11942; **Pheasant Antiques** (R), Montauk Highway, Wainscott, NY 11975; Bolasse House (R), Montauk Highway, Amagansett, NY 11930. **Quilts**—White Horse Antiques (R), Montauk Highway, East Quogue, NY 11942. **Flowers**—Artistry in Flowers (R), Southampton, NY 11968.

SELF-TAUGHT ARTISTRY WITH STENCILS

●*Page 88 and 89:* **Four-piece placesetting,** $12—Wolfman, Gold & Good Co. (R) (MO), 484 Broome St., New York 10013. **Napkins**—E. Braun & Co. (R), 71 Madison Ave., New York 10021. **Tablecloth**—International Linen Promotions Commission (T), 280 Madison Ave., New York 10016. **Hand-blown glasses**—Simon Pearce Glass (M) (MO) (R), The Mill, Quechee, VT 05059. **Continental White Dinnerware plates**—Mikasa (M), 1 Gilbert Drive, Secaucus, NJ 07094.

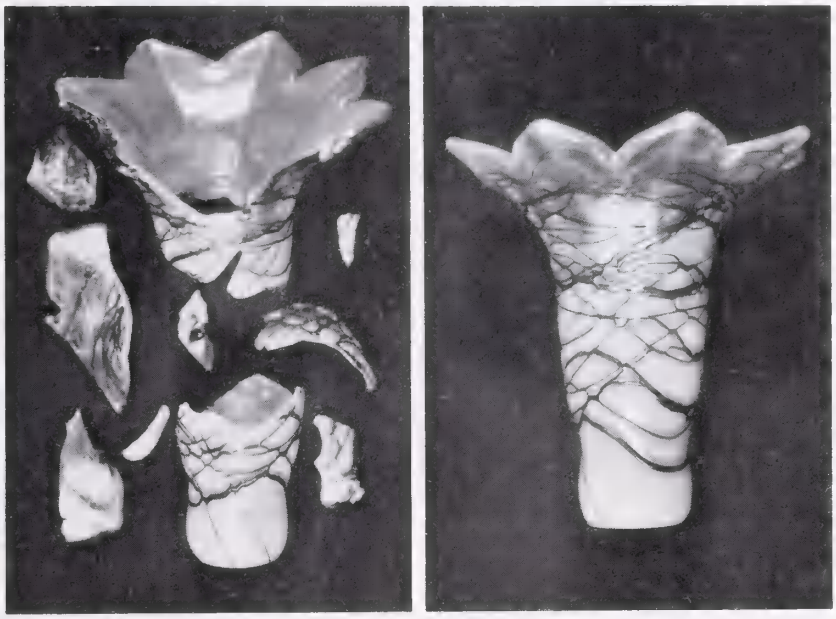
CLAMBAKE

●*Page 98 to 99:* **Grills,** 2 by 5 feet, $280; 2 by 4 feet, $250; 2 by 3 feet, $215—Big John Corp., 89 West Charles St., PO Box 707, Lewistown, PA 17044.■

WHERE TO FIND IT

Glass Experts: Conservators and Restorers

By SYLVIA SUNDERLIN — Expert glass restorers, like glassblowers, are rare birds. The artisan in glass conservation must have true artistic talent, great patience and a scientific and technical background in the chemistry and physics of glass. Most experts prefer to work on worthy examples—antique glass, hand-blown glass or fine crystal. They can give new life to chandeliers, cut-glass bowls and sculptures. There are sources, too, for glass parts and fittings.



Turn-of-the-century lily lampshade of opaque glass, made by Victor Durand of New Jersey, has been painstakingly restored to its original state by Wiebold Inc.

PHOTO COURTESY OF WIEBOLD INC

Raymond Errett, Box 1332, Corning, NY 14830; (607) 962-6026—Mr. Errett is an expert with many years' experience with The Corning Museum of Glass. He removes chips, restores cut glass and rebuilds figurines and sculptured crystal. Write or phone after 7 P.M. When writing, send photo.

Gem Monogram & Cut Glass Corp., 623 Broadway, New York, NY 10012; (212) 674-8960—This old firm is well known for repairing chandeliers. They also make new chandeliers from old parts and restore many other kinds of glass. They supply glass parts, prisms and bobeches, blue glass liners for antique silver salt cellars, mustard pots and other containers. For glass liners, send dimensions and depth of container or the silver frame itself.

Rosine Green Associates, Inc., 1622A Beacon St., Brookline, MA 02146; (617) 277-8368—Restoring fine glass is one of the many services of this conservation firm. Craftsmen do not grind but build up glass, using polymer poured into molds. An innovation is the insertion of fine rods to reinforce long stemware. They recarve cut glass, match some colored glass, and repair and redecorate old milk glass lamp globes.

Iorio Glass, S. Main St., Flemington, NJ 08822; (201) 782-5311—The Iorios maintain a family tradition in glass-blowing, cutting and engraving. They make replacements for missing parts, restore glass objects and remove chips, rivet and peg broken pieces. Send article, insured, for estimate.

George N. Kulles, Rte. 2, Lockport, IL 60441; (312) 349-0996—Mr. Kulles has a nationwide reputation for repairing antique paperweights. The basic price is $40. Above that he will return an estimate. He invites inquiries. Send a stamped envelope for reply.

Shay O'Brien, 265 Blake St., Apt. 19, Westville, CT 06515; (203) 397-8578—Mr. O'Brien's specialty is the restoration of American cut glass of the "Brilliant" period, particularly in the recutting of geometrical and other intricate designs. He is an expert in the reshaping of sawtooth edging, the most frequently damaged feature of cut glass. Phone or write for details before sending.

Pairpoint Glassworks, 851 Sandwich Rd., Sagamore, MA 02561; (617) 888-2344—Lead crystal is restored by hand, using traditional methods of blowing and molding. Only handmade glass will be handled. The firm can make matching or missing parts for chandeliers, candelabra, old lamps and lighting fixtures. With inquiry letter send glass sample to be matched.

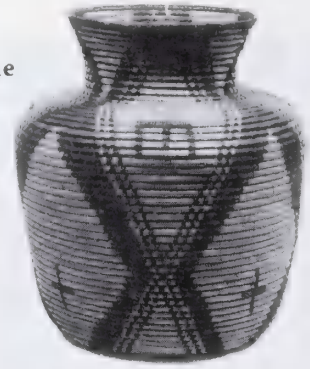
Rikki's Studio, 2256 Coral Way, Miami, FL 33145; (305) 856-6741—Mr. Hall's experts repair, reshape and polish glass as well as resculpture figurines. Acrylics are used in cut glass restoration.

Skiermont Crystal Restorations, Ltd., 1223 N. Orange Ave., Orlando, FL 32804; (305) 896-0043—Mike Skiermont is an expert restorer of fine glass, with a seven-year apprenticeship to American and European glass craftsmen. He rebuilds, using the finest materials and advanced techniques. He works on good-quality glass only. Send article by UPS with phone number for estimate.

Wiebold Inc., 413 Terrace Place, Terrace Park, OH 45174; (513) 831-2541—Conservationists here repair and rebuild all kinds of fine glass—Baccarat, Steuben, etc. They restore colored art glass like Burmese or Peachblow. The firm uses their own materials and techniques. Send each item well packed.■

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL



Q What can you tell me about my Indian basket? It is about 12 inches high.
—T. S., Atlantic City, N.J.

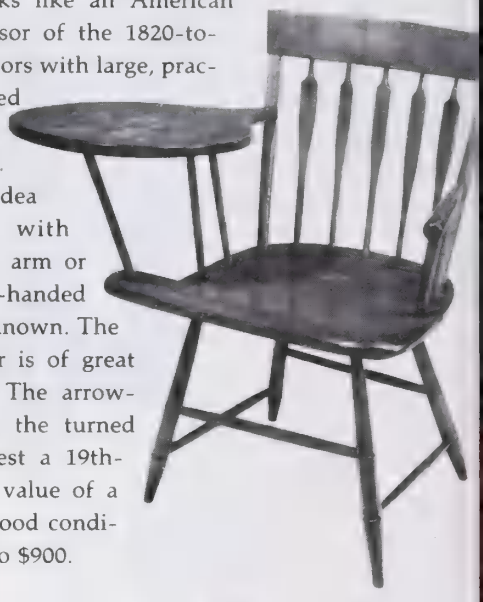
A. Your basket was probably made by Apache Indians. Willow and other plant materials were coiled and twined into sturdy, well-made baskets. After 1900 most of these decorated baskets were made to sell or trade with the white man and for many years were considered tourist items. Designs picturing men, swastikas, animals and geometric shapes were worked into the basket with colored reed. Most of the basket weavers stopped working about 1930. Your basket is known as an olla, sometimes called "bottlenecked." It was originally used for grain storage. Fine baskets like yours sell from $500 to $800.



Q My maple chest on chest has been in our family for generations. Can you possibly tell me its age, the country it is from and how much it is worth today?
—K. D., Mendota, Va.

A. Your ancestors left you a curly maple chest on chest or highboy that was probably made in America. Notice the flat top and the small drops at the front of the apron. These indicate that it is an early piece of Queen Anne style furniture. It was probably made before 1760. The simple shell carving and curly maple suggest that it is from New England and not from a sophisticated New York, Philadelphia or Boston maker. Most large city cabinetmakers would probably have used more elaborately carved mahogany. The overall lines of your high chest indicate that the cabinetmaker was skilled. An 18th-century high chest like yours in original condition is worth over $6,000.

Q This looks like one of those 1930s chair desks found in schools but it seems much older. Is it a valuable antique or just an odd looking chair?
—S. H., Chattanooga, Tenn.



A. Your chair looks like an American writing arm Windsor of the 1820-to-1840 period. Windsors with large, practical paddle-shaped arms were first made about 1760. Variations on this idea included chairs with drawers under the arm or the seat. A few left-handed examples are also known. The style of your chair is of great help in dating it. The arrow-back spindles and the turned bamboo legs suggest a 19th-century date. The value of a chair like this, in good condition, is from $700 to $900.



Q I have a large mahogany box measuring 23 inches high and 28 inches long with golden brass trim. The inside is lined with lead. Can you tell me what it is and how old it might be.
—B. C., Downey, Calif.

A. The casket-shaped cellarette is a form that originated about 1815. Wine bottles were cooled with ice in the lead-lined box that was kept in a prominent place in the dining room. Many cellarettes were made in the classical style. A casket-shaped box on animal feet with additional trim was a favored style. Why the designers copied an old sarcophagus is not known, however. Your piece of furniture, if it is as old as it appears from the style, is American in origin. It is worth anywhere from $1,500 to $2,000.■



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Volume 125, Number 9 September 1983



On the cover: Indian artist John Nieto's working studio on a mountain ridge outside Santa Fe, N. Mex. The shape and interior of the space, like the shepherd's loft here, reflect centuries of Pueblo traditions the artist holds dear. *(For other views please see pages 80 to 83.)* Photograph by Lisl Dennis.

HOUSE BEAUTIFUL

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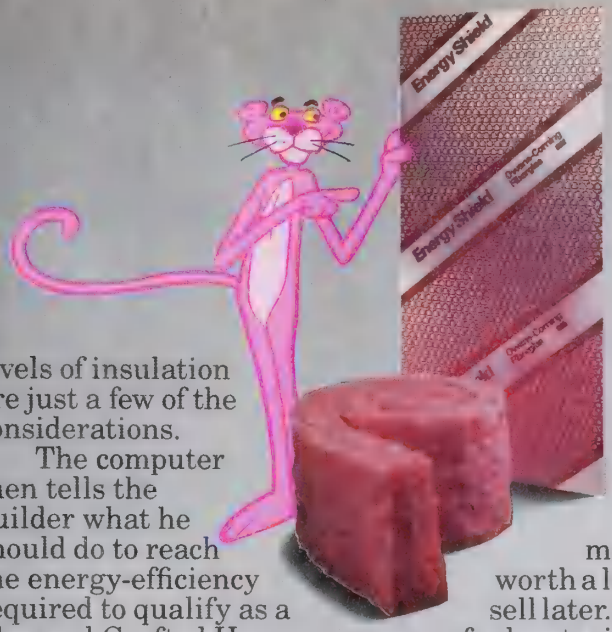
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THINKING ALOUD

American Indian artist John Nieto has described so well exactly how I feel about home: It should be an expression of one's self, a comfortable place where one feels creative and at peace—a sanctuary

"I think the biggest challenge for anybody in whatever walk of life is to know who you are, what you are and to be that and just let go."

These are the words of a talented young artist, John Nieto, whose studio outside Sante Fe, N. Mex., is pictured on this month's cover and featured on pages 80 to 83. His paintings of Indian life and culture are receiving nationwide recognition and acclaim.

John Nieto brings his philosophy of "being yourself and expressing yourself" to everything he does—this applies to his studio and home as well. Visiting John and his wife, Renay, I learned that he approached the designing of his studio in the same way he approaches other art, by becoming totally involved in it.

Once part of the abstract expressionist school in Paris, he came to realize he had left something very special behind in New Mexico and returned home. With the help of his grandmother he began to learn about his Mescalero Apache past and started visiting the reservation for ceremonials.

"What's most meaningful to me about Indian philosophy is the idea of personal power," John explained. "To rely on yourself and to forge your own way is to be a warrior in a contemporary environment. You don't have to be armed with a lance to be armed for excellence."

Sure of his ability to design a house (although he had never done so) he began by researching how his ancestors lived, how they built with materials of the earth. His design follows the pattern of old Indian adobes and is a natural extension of the region's contours



and of the architectural styles created by the seasons.

In addition to drawing upon historic regional styles, the adobe's design was a spiritual quest. As John explained it, "For several months I just sat at various points until I was certain exactly where to place the adobe. There is a window that I look through as I paint with a view of the Sandia, Ortiz and Jemez mountains. The view lets the past come into my work. These mountains were the ancient home of the Anasazi Indians who lived there in the 14th century and later migrated to this valley where they came to be known as Pueblo Indians. They have had a great influence on me. The studio took a year to build and was a labor of love".

John regards the studio as art, but points out the difference between his "artwork" and the "studio as art" is that in building he dealt with other people (the studio was built solely by Indian labor) while his painting is done alone. In many ways it is his most personal work of art. His paintings, upon completion, go out into the world, but his adobe remains, a spirit-lifting retreat.

Even the doorways reflect an Indian philosophy. They are small because the ancient Indians believed small entries made you aware you were passing from one space to another—making a transition.

"When I enter," John says, "I feel in a creative mood. It is my sanctuary. I've lived in structures that give off the wrong vibrations because the angles are so rigid. Adobe makes you feel the house is like a garment you wear. It should feel comfortable when you wear it. When you are comfortable, you are the best person you can be."

So there it is. John Nieto has expressed quite simply, but so well, exactly how I feel about home: It should be an expression of one's self, of one's personal philosophy. It should be comfortable, a place in which one feels creative and at peace—a sanctuary.

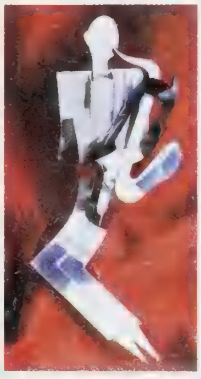
We can't all have the advantage of a spiritual, nature-oriented background to help give us an appreciation and an understanding of our past and of ourselves. But we can certainly design and decorate with a sense of who we are and how we want to express ourselves. Home is that place, as John Nieto puts it, where "you are the best person you can be."■

JoAnn Barwick

JoAnn Barwick
Editor

From Syrie Maugham's white-white rooms to grey flannel walls and other one-color concepts.

It's not only the so-called major arts that reflect the tone and tenor of their times. When Syrie Maugham's white-white rooms appeared in the twenties—their "pickled white" furniture placed against spare white walls, the settings spotted with white feathers, white seashells, and white everything, as well as with chrome and mirrors—they were as much a statement of the soul of their era as were cubism and atonal music. The now-famous postwar mood seemed to embrace all manner of things from shingled hair to *le jazz hot*. The times they had a-changed indeed. And a 'new decor' held sway. Again.

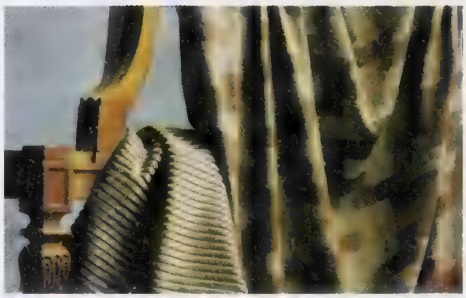


Mrs. Maugham probably didn't think of herself as either a revolutionary or a social reporter. Her sensibilities (like those of any good designer-decorator in any era) were clearly attuned to the past (and what was wrong with it) as well as to the exciting present (and how best to live in it).

Her spare, uncluttered rooms with their spare and uncluttered use of color were partly a turning away from the formality and heaviness of the preceding Edwardian and Victorian years. But they were, even more, a looking forward to the simpler, easier, and lighter standards that suddenly, it seemed, had now emerged in every aspect of life and held sway internationally. (An intriguing footnote to Mrs. Maugham's celebrity as a designer is the persistent reappearance of the literary connection in the decorating arena. Before she made her mark as a decorator, Mrs. Maugham was very much a member of the international literary community via her extravagantly successful writing husband. Through the years, literary lionessess—Mrs. Trollope, Harriet Beecher Stowe, Edith Wharton—often employed their insights to affect the look of real houses and rooms as well as to comment on what went on in fictional houses and rooms.)

Designers seem to have a tradition for periodically cleaning things up, throwing out the past and bringing in the present. Minimalism follows modernism. High-tech follows Bauhaus. "Take everything out!" is a recurring designer's battle cry. Yet, people being people (and designers being people, too), "Put things back in!" is another battle cry—of which the much-vaunted Post-Modernism of today is a lively example.

And even though a room completely swathed in grey flannel may well be as oppressively self-conscious as one thoroughly bedecked in flowering chintzes, the idea of a carefully controlled color palette appears to be one whose strength prevails in all sorts of eras and for all sorts of decorating styles.

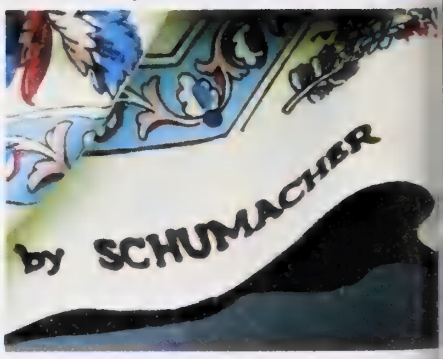


The very 1980's townhouse sitting-room shown here, designed by John Robert Moore, is a contemporary example. Although the room is as monochromatic as any period Maugham, there's an easy up-to-the-minute vivacity about it. This result is achieved by the subtle play of texture against texture, as well as tone against tone. The imported cut-velvet covering the couch and the tussah silk with random-dyed-warp on the ottoman (fabrics shown, above) are examples of this latter-day ease and compatibility.

Returning for a moment to Syrie Maugham, the tufted armless easy chair, (shown at top, right) was designed by Mrs. Maugham, and is another of her prescient decorating ideas. The chair, from a private collection, is here upholstered in a slubbed 100% DuPont Dacron® polyester that no doubt would have appealed to Mrs. Maugham for its good looks. Its equally great practicality is a decidedly more modern yet equally appealing attribute.



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ON DECORATING & DESIGN

WILLIAM MORRIS: THE 19th-CENTURY ROMANTIC WHOSE FABRICS REDEFINE ROMANCE TODAY

By ROBERT J. MEHLMAN

One evening in 1861, a group of young English artists sat around congratulating each other over their successful joint effort in totally decorating a house—the lovely medieval-style building itself, the furniture and decorations. The Red House was the newly built home of one of the group's recently married members, William Morris. Morris and his friends were so pleased with their efforts they each jokingly threw a five-pound note on a table, vowing to start a company to give fine artist-designed and crafted furnishings to everybody. It was begun in jest, but Morris, Marshall, Faulkner and Co. (later Morris & Co.) was destined to change furniture, textiles and decorative arts.

While most of the Morris designs were medieval in spirit, innovations like the Morris chair—the first modern recliner—came out of their workshops. Craft forms that had all but died out were revived—stained glass, one of the most important early Morris & Co. products, rivaled that of the Middle Ages, and paved the way for great American designers like John La Farge and Louis Comfort Tiffany. Morris & Co. wallpapers and printed and woven textiles were among the most beautiful of the 19th century—advanced to a standard by which the best of today's work is still judged.

The tremendous renewed interest in Morris, which has recently included readaptations of his wallpaper and fabric designs, goes far beyond our growing interest in 19th-century antiques. Morris dealt with many problems that beset designers and consumers today, such as finding alternatives to shoddy machine-made goods. With his colleagues—including famed Pre-Raphaelite painters Dante Gabriel Rossetti and Edward Coley Burne-Jones, as well as architect Philip Webb—Morris tried to produce beautifully designed and crafted home furnishings, preferably handmade by artisans from start to finish, that were affordable to all. In using simplicity as a guideline, they also hoped to do away with the obsessive clutter that was already becoming synonymous with the Victorian Age. Morris is seen as the founder of the Arts and Crafts Movement of the late 19th century, which, in turn, inspired functional design in the 20th century.



Registered as a wallpaper and textile in 1896, "Compton" was made for Compton Hall.

Morris was probably most famous for his wallpapers and textiles because his greatest talents were in two-dimensional designs. It was here he did most of his work—not only in designing, but in dyeing and production as well. The most beautiful designs were based upon Renaissance fabrics (with some Near Eastern ones thrown in, as well). They were lovely, meandering and intertwining patterns of vines, fruits and flowers, occasionally harboring charming birds and animals. His exposure to great early woven velvets and embroideries came mostly at the South Kensington Museum (now the Victoria and Albert), which still houses the most dazzling textile collection in the world. In addition, as noted by author Linda Parry in her beautifully illustrated *William Morris Textiles* (Viking), he even bought medieval embroideries and "unpicked" them to study their stitching techniques. In part, the success of Morris fabrics stemmed from the fact that early techniques were so well understood. This understanding was even shared with customers who were able to buy embroidery patterns in kits, with dyed silk and wool threads.

(Continued on page 16)

PHOTOS FROM WILLIAM MORRIS TEXTILES, COPYRIGHT © 1983 BY LINDA PARRY. PUBLISHED BY THE VIKING PRESS (A STUDIO BOOK) FIRST PUBLISHED IN GREAT BRITAIN BY WEIDENFELD & NICOLSON LTD. LONDON, 1983

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DECORATING & DESIGN

Continued from page 15

Morris chintzes, first made in the late 1860s, were hand-printed by traditional wood block. At first Morris used available chemical dyes, which offered unlimited, brash colors that bled when washed. He became determined to revive all of the rich, vibrant and warm colors of the past that only herb and insect dyes could produce. His success was astounding, and indeed one of the joys of Ms. Parry's book is a full-color catalog of Morris's repeat patterns.

The most practical Morris rooms were beautifully thought out, and the grander ones, like the one still on view at the Victoria and Albert, captured the images of fairy tale splendor. As a design company, rather than just a producer of goods, they saw a need for textiles of all kinds for upholstery, draperies, even decorative hangings.

While Morris couldn't totally succeed in giving superlative textiles and home furnishings to everybody, he did inspire designers, companies and stores to make the attempt. Most important of these was Liberty & Co., whose wonderful Tudor-style store stands off London's Regent Street. Liberty's remains one of the world's best-known producers of beautiful printed cottons. Liberty & Co. was so important in the production and sale of Arts and Crafts and Art Nouveau decoration that one of the continental names for Art Nouveau was "Stile Liberty!" The store's founder, Arthur Lasenby Liberty, began by selling imported Japanese and Chinese art and decoration, which became the rage after Commodore Perry opened Japan to the West in 1853. To compete with Morris, Liberty set up a textile-printing shop, but Liberty went further. He employed some of the best young avant-garde designers to synthesize various popular styles. He also worked with more modern techniques on a larger scale than Morris—in furniture, silver and decorations. While Liberty's was more "progressive" and a consummate commercial success, the inspiration for the ideas and the ideals could always be traced to William Morris's genius.■

Robert J. Mehlman is a free-lance writer who teaches decorative arts at the Parsons School of Design, a division of the New School in New York City.

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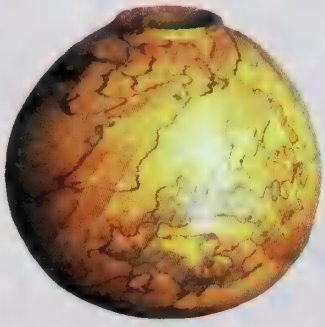
SHOPPING

Handmade for the home



With her 12-inch-high Futon table, Wendy Maruyama takes a graphic, post-modern look at the traditional Japanese bedside table. $900, Convergence.





The rich veining in this turned vase comes from rare spalted or partially decayed wood, dried for four years before it can be worked. By Melvin Lindquist, $3,500, Lindquist Studios Gallery.

To re-create Navaho imagery in glass, Leonard Di Nardo hand-blows a vase, adds a color overlay, etches his pattern and encases the piece in lead crystal. About $680.



Hand-loomed by the Oaxaca Indians in Mexico, this 3-by-6¾-foot wool rug draws on centuries-old Mayan motifs. $375, Luna D'Oro.



Fran Kraynez-Prince and Neil Prince explor the textural potential of pine needle weaving them singly *(right)* $240; and bundles *(left)* $215. Neiman-Marcus.



This pit-fired Indian redware is made the ancient Pueblo way. Large bowl by Carol Loretto, $225; small ones by Marie Coriz, $115 each. Twenty Six Horses.

Woven from grapevines and the inner bark of white cedar trees, John and Holly Hayes's basket draws on Indian techniques. $72, from Material Possessions.



bles, dinner plates and vases by today's leading craftsmen
ake the everyday object a work of art *Editor* JODY THOMPSON

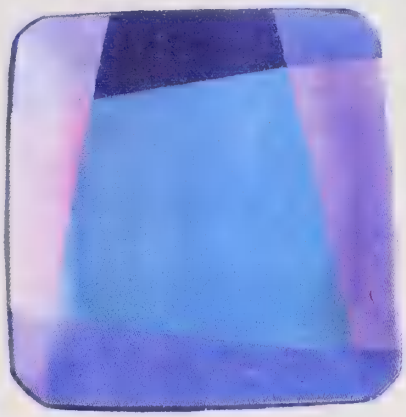


Rooted in early America, these objects owe their artistry to contemporary craftsmen: Shaker armchair by Ian Ingersoll, $295; stenciled floorcloth by John Carson and Deborah Raven, $7 to $15 per square foot; tartan throw, $275, Mabel's.



Aptly named, Bob Trotman's Dancing Table has been painted with flecks of color and dark and light tones to resemble inlaid wood, then lacquered to a high gloss. $575, Convergence.

TOM YEE



In turning from painting to ceramics, Dorothy Hafner transformed the humble dinner plate into graphic art, both in its shape and her painterly glazes. Ten-inch porcelain Madras plate, $80, Neiman-Marcus. ■



A study in rough and smooth contrasts, David Raney's crater-like terra-cotta bowl is innovatively colored with acrylic paint as well as matte glazes. $160, Zona.



ott McDowell's porcelain vase is
o painted for texture, overglazed
th gold and silver lusters for lumi-
nosity. $215, Neiman-Marcus.

THE COLLECTING URGE

"It's hard to beat the excitement of spotting pieces worth more than they're tagged and having your hunch proved right when you go to sell"

By JUDITH REITER WEISSMAN

Sitting at a country auction in upstate New York last summer, I got into a conversation with a white-haired man sitting next to me. From his whispered conferences with the people on his other side and frequent head nodding to acquaintances, it was clear he was a dealer, and an old-timer at that. As we chatted about the merits of rockers without runners and clocks that might possibly be made to keep time, he suddenly looked up and asked, "Do you have a shop?"

"Oh, no," I said.

"You will, you will," he repeated, and he was probably right.

It all started innocently enough. I married a man with a house in the country and an eye for a bargain. Come weekends, we would read the garage-sale ads in the local papers and take off for the most likely sounding sales, stopping for the smaller ones that frequently turned out to be left over from the weekend before.

At first, it was so exciting to discover that I could buy a whole set of dishes for 50 cents or two coffee mugs for a nickel that I bought with no eye for good or bad, and our house (not so big to begin with) got smaller. Gradually, I began to separate quantity from quality and grow more discriminating in what I bought. I began to see what was out there and to think there must be a market for some of the things I could pick up so inexpensively: Fiestaware and Harlequinware, '40s tablecloths, pitchers, handmade linens, beaded evening bags . . . the list was endless.

Become a "picker"

Finally, one hot summer afternoon, with my best finds cleaned of accumulated dust and dirt, I set off with a loaded shopping bag to see what I could sell. To my delight, I sold almost all of it—and to dealers who asked to see more. So there I was, launched into the world as something I never even knew existed—a "picker." This, I discovered, is someone with a good eye and a lot of stamina, who scours yard sales, flea markets, thrift shops and auctions to find items to sell to an antiques dealer or collector.

But before you put on your old clothes, grab shopping bags and run to the nearest flea market, you should understand that it's loads of fun, but hardly a way to make a living. For the occasional piece that made me $50, there were 20 others I made only—or lost—$1 on. For the first year, I just about broke even.

I passed up things I shouldn't have—an old Nantucket basket worth at least $300 and selling for $45—and bought other things better left where I found them, like the yellowware bowl. When I bought it for $15, I knew only that I'd seen similar bowls in antiques shops and that I liked them. Well, I was right on point one. They certainly were in the shops; so many that no dealer wanted mine. When the fourth dealer said, grudgingly, "I guess I can give you $4," I took the money and ran.

Then there was the pitcher I thought was silver; in my zeal to get it all shined up and presentable, I rubbed off the finish, silver and all. And the mesh evening bag, with a few holes in the mesh, "so easy to fix," according to the sweet little old lady who sold it to me. To do it myself, I paid $18 for a pair of jeweler's pliers, only to discover I had too many thumbs to use them.

I had also to learn that a picker, in the thick of the fight, is very cool. My natural inclination when I spot something terrific is to jump up and down and yell, "Eureka!" But as my husband was quick to point out, this kind of behavior is not productive. You don't, for example, shout to your friend 10 feet away, "Hey, look at this! What do you think this is?" I learned that by losing a set of sake cups marked "made in occupied Japan" to a lady who paid a nickel apiece for them, after I obligingly drew her attention to the mark. (I later learned that anything marked "occupied Japan" is collectible.)

Win with your hunches

But I picked some winners, too: A canister set of marbled pink Czechoslovakian china, so greasy it looked as if it had been put over the stove 50 years ago and never moved. I paid $6 and after much scrubbing sold it for $50. And an old compact I spotted in a box of junk and paid $2 for—I sold it for $50 to a very elegant dealer. It's hard to beat the excitement of spotting pieces like that, thinking they've got to be worth a lot more than they're tagged and having your hunch proved right when you go to sell. That, even more than the pleasure of being your own boss, and the friendliness of almost everybody in the business, is what gets people hooked on picking. Those little signs in flea markets that say "Warning, antique pox, contagious, keep out" are not so far wrong.

If you want to try it, you'll need a good eye, a sense of humor and comfortable shoes. You'll need to be able to stick by your judgments and live with your mistakes (or give them away, nicely wrapped, as gifts). In turn you will acquire humility, faith in the future (maybe you'll sell it tomorrow) and, if you're lucky, a little money. ■

Ms. Weissman is a free-lance writer as well as coordinator of New York University's graduate program in folk art studies.



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VIEW FROM THORNHILL FARM



By DEE HARDIE

Our children, without actually realizing it, have given us a wonderful legacy. We have inherited their friends. If the truth be known, Thornhill is the draw—a walk in the woods, a day in the country. But whatever, when these young people come to call, the house wakes up again. And we do too.

We all perk up. Tom and I love it. And Oscar Wilde was wrong to say it's a shame to waste youth on the young. We relish this age, the mid-twenties and on. While we're on hold, they're just beginning. And it's fun to be around for the first act. Our own children, making their way in life far from the farm, are pleased that their friends like to visit. They might even be a little proud. At least I like to think so. One friend even stayed for a month.

More likely it's Sunday lunch—away from the push of graduate school, or the pull of being a young intern in a crowded city hospital. They need Thornhill to relax, to recharge, as much as we need them. It's a reciprocal joy.

They keep in touch, call us up, come out to play. We eat and chat and catch up. Tom loves dissecting dictionaries with Hugh who was an English major before going into medicine. And I love having a doctor make house calls, his only diagnosis trying to decide what herbs I put into the salad that day. Another gentleman caller, David, now with an auction house, comes around four and drinks tea with a professional eye, noticing my pride of teacups. And Louisa, who paints the most beautiful screens, takes photographs of Thornhill Farm in every season.

Sometimes we cook together. With Francesca, studying for her Ph.D. in art history, Tom always makes a flamboyant feast of pasta, stirring in his Italian along the way. And John's contribution is a delicious cream lettuce soup he first met while working in England.

Very soon after lunch, they all have the same idea. They all long to take a walk on the farm. It does clear the mind from the full glass of wine that Francesca says is Thornhill—gives them a chance to think the week over. And we never walk with them, unless asked. We have, indeed, invited them to *our* house, but this is *their* harbor of rest.

They walk to the top field, higher than the rest of the countryside, then to the woods. There are 10 acres of them, white oak and beech and mountain laurel, where the Quakers hid their horses from the Yankees marching through, and where we took our children, not so long ago, on pony picnics.

They bring back souvenirs—leaves for pressing, walking sticks, new memories. If it's September, they gather the pears, apples and chestnuts that have fallen near the house, a bounty to carry home. Then it's time for tea.

Lately they've been bringing friends with them to go on those walks, to sit by the fire—Hugh with a new girl, Francesca with a new beau. We, I think, have been accepted, perhaps for ourselves. Suddenly the steps between the ages are growing shorter. And as these young guests are *not* our children, we treat them as adults. And through them, we learn about our own. It's a wonderful exchange. Tom calls our new role "in loco parentis," but I like to think we're just pals.■

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BY MAURICE PLEDGER

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The Game Bird Tankards

BY MAURICE PLEDGER

The Danbury Mint
47 Richards Avenue
P.O. Box 5255
Norwalk, Conn. 06856

Please return by
November 30, 1983.

Please accept my reservation to *The Game Bird Tankards,* a collection of twelve tankards crafted of fine English bone china by Hammersley and hand-decorated with real 22kt gold. Each bears a beautiful reproduction of an original work of art by one of the world's great bird painters, Maurice Pledger.

I need send no money now. A new tankard will be issued every two months. I will pay for each tankard as billed in two monthly installments of $22.50 each. Any tankard I am not satisfied with may be returned within 30 days for replacement or refund, and this subscription may be canceled by either party at any time.

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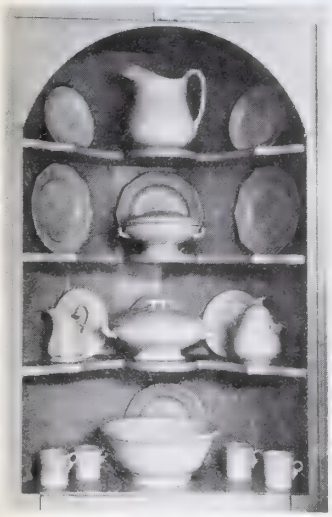
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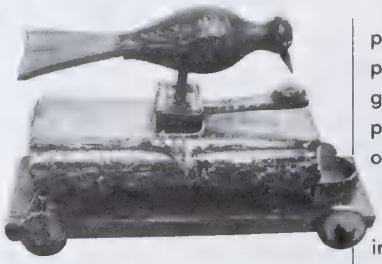
What to Collect Now

FROM SQUEAK TOYS TO IRONSTONE

The American country world seems particularly responsive to collecting trends, as antiquers discover new categories of simple, affordable objects like animal-shaped windmill weights, heart molds and squeak toys *(right)*—



CHRIS MEAD

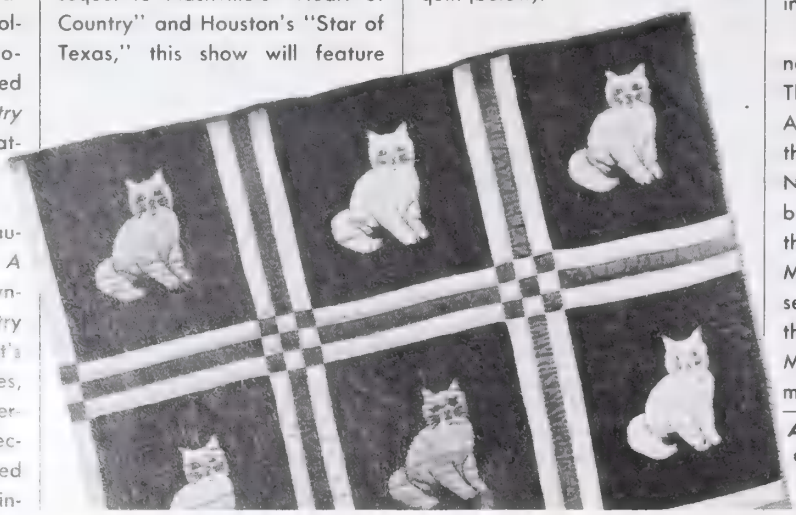


CHRIS MEAD

noise-emitting 19th-century favorites. These and other top collectibles are lavishly photographed and concisely explained in *Collecting American Country* (Clarkson N. Potter, $35), the latest offering from Mary Emmerling, text by Carol Cooper Garey. Here Ms. Emmerling, author of *American Country: A Style and Source Book* and owner of NYC's American Country Store, offers her tips on what's news in the field: • Gargoyles, wagon wheels, Victorian gingerbread, weather vanes, architectural finials and other salvaged treasures that now constitute indoor art. • Antique linens, especially red, embroidered turkey work pillow shams and lacy sheets. • Meyer pottery from Texas, ironstone from Ohio *(left)*, face jugs from the South and all varieties of regional ceramics. • Painted furniture, especially anything in blue. • Wooden apples made in Germany and Japan but loved in the U.S.A. • Organizers like knife boxes, pegboards and pantry boxes, once everyday finds at flea markets, now sought-after collectibles. • Antique textiles including homespun. • Cutting boards that are shaped like animals or painted with a blue border. • Advertising tins, once holders of brand-name tobacco, coffee or biscuits. • Doorstops—brass dogs, flower baskets, cast iron Indians that were crafted from 1810 to 1920. • Rag rugs in light, muted colors and soft pastels.

NEW HUNTING GROUND FOR ANTIQUERS

Once the "dumping ground" for pioneers weary of carrying their furniture from the East, the Midwest is emerging as a fertile field for collecting American antiques. Marking this new status is a first-annual major antiques show, "Home in Indiana," Sept. 23 to 25 at Park 100 in Indianapolis. A sequel to Nashville's "Heart of Country" and Houston's "Star of Texas," this show will feature 100 dealers from 42 states and events such as a gallery of Indiana art, antiques assembled by dealers Jane and Henry Eckert, a fashion show of antique clothing narrated by Thomas K. Woodard, important Indiana quilts and "Applause for Paws," antiques with a cat motif, including this quilt *(below)*.



A CACHE OF QUILTS

"If you could own any six quilts in America, what would they be?" This question was posed to 32 quilt authorities to find the 100 best bedcovers for the



"World of Quilts," Sept. 8 to 25 at Meadow Brook Hall, a Tudor-style National Register mansion in Rochester, Mich.

The experts proved agreeable, naming only 69 different quilts. Their landslide choice was the Ann Walgrave Warner quilt at the Metropolitan Museum of Art, NYC. It is too fragile to travel, but the experts' second choice, the striped vine quilt by Susan McCord from the Henry Ford Museum, will be shown. A catalog of the 100 quilts is $11 ppd. from Mrs. Johnson, 1735 Villa, Birmingham, MI 48008.►

Above: **Indigo blue and white checkerboard doll's quilt, c. 1865, part of the "World of Quilts," Meadow Brook Hall, Mich.**


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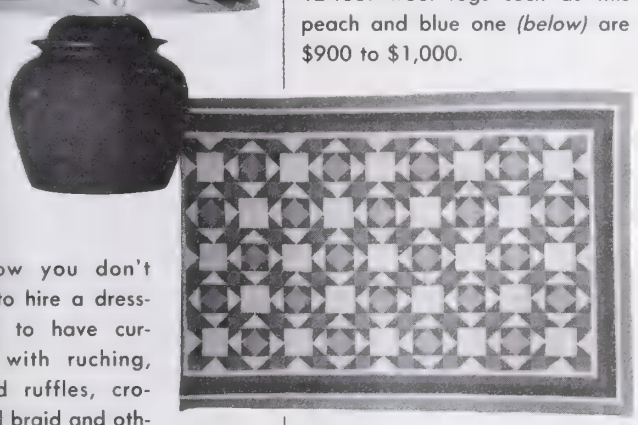
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HB LOOKOUT

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ental calligraphy to free-form
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satile additions to a bed is Spiegel's wood-framed headboard. Equipped with a semicircular upholstered insert, it can be easily re-covered anytime. $224, twin, from Spiegel, (800) 345-4500; catalog, $3. ● Challenging the traditional range of dhurrie rug patterns and colors, interior designer Bob Van Allen went to India and worked up ▫ contemporary collection. Available at A.M.C. department stores, 9-by-12-foot wool rugs such as this peach and blue one *(below)* are $900 to $1,000.

NEW FACES IN DESIGNER SHEETS

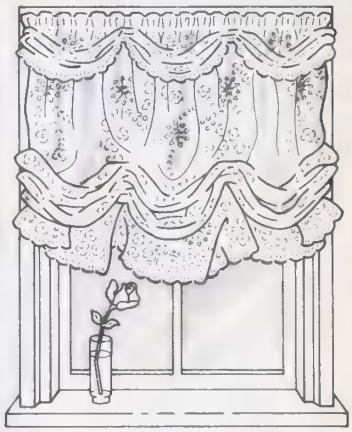
Entering the lucrative world of domestics are some of fashion's legendary names whose designs will debut at stores this month. Among them: **Perry Ellis,** who brings his distinctive olive-and-wine palette to sheets for Martex—in a houndstooth check, a paisley borrowed from a shawl, a pheasant print. His extravagance: pure linen sheets. **Diana Vreeland,** consultant to the Metropolitan Museum of Art's Costume Institute and consulting editor of *Vogue,* has sheets for Wamsutta starring bold poppies, a black plaid and trompe l'oeil lace. **Ralph Lauren** dresses his bed in eyelet petticoat ruffles, denim and flannel comforters, and pin-striped, oxford cloth sheets. His Home Furnishings collection also features solid sheets in 20 brilliant colors. **Emanuel Ungaro,** the Parisian couturier, has exotic batik sheets in his classic jewel tones plus lush florals in Bali Hai pastels for Wamsutta. **Andrée Putman,** the eclectic French designer, has trompe l'oeil sheets for Wamsutta with charcoal shading to simulate the plumpness of a quilted duvet. Other names to watch: Couturier **Jean Cacharel** with a private label collection to premiere in better department stores; **D. Porthault** who's doing two signature florals with Dan River.

NEW FOLK ART FUNDRAISER

Money *was* the object, but Page Huff Dillon's folk art poster of Lexington, Va., *(below)* was also commissioned to raise the town's consciousness about its charming architectural heritage and the efforts of the Historic Lexington Foundation, the beneficiary of poster profits. This first-quality lithograph, rich in the green hues of the Blue Ridge Mountains, is $6.50 ppd. from the Stonewall Jackson House, 8 E. Washington St., Lexington, VA 24550.



LINEN & LACE



MARINA GIVOTOVSKY

Lace, so appealing on French bistro windows, is enjoying new exposure as shades at this year's Kips Bay Boys' Club Decorator Show House and in Ian Wall's NYC showroom, 979 Third Ave. The purveyor of European laces, Mr. Wall sparks fresh ideas with the stylish balloon shade *(above).*

The newest source for fine linens is Ludwig Beck, the German department store which just opened in NYC's Trump Tower. Blue-and-white or red-and-white checked duvet covers, made of extraordinary hand-woven cotton are $75 and $90; European-sized shams, $10 to $20.►

HB LOOKOUT



LARRY SHLIM © 1981

THE MULTI-FACETS OF MICHAEL GRAVES

What do Bloomingdale's new shopping bags, the St. James Townhouses in Cincinnati and the set and costumes for the Joffrey Ballet's performance of *Fire* have in common? The answer is Michael Graves—architect, painter and the reigning prince of post-modernism. Last year the completion of Mr. Graves's first major building, the Portland (Ore.) Public Service Building, caused a stir inside and outside the architectural community. Now when Mr. Graves could be resting comfortably at the top, he has turned his distinctive eye to a post-modern shopping bag, an attractive, affordable solution for urban housing and a ballet stage set, projects that no other major American architect has tackled. As with his other digressions from painting and architecture (including fabric and furniture design), these new projects show Mr. Graves to be an artist adaptable to many disciplines. His work exhibits a fondness for detail, symmetry and earth-inspired colors, all united by his unique vision.

A TOUCH OF MILAN

Milan's Galleria Vittorio Emanuele—the city's famed shopping, eating and people-watching spot—now has two American counterparts, the most direct being Skidmore, Owings & Merrill's three-story Galleria *(below)*, part of the new Crocker National Bank skyscraper at Sutter and Kearny Streets. European in its balconied atrium and chiming, neoclassical clocks, the Galleria has 60 shops and restaurants, plus park benches and a touch of pure California: a rooftop garden area with jogging track.

Architecturally dissimilar but spiritually akin to European galleries is the 1899 Old Post Office Building on Pennsylvania Ave. in Washington, D.C., which has undergone an internal renovation to transform its 10-story, glass-roofed atrium. Opening Sept. 13, it features 50 eating and shopping spots plus a stage for concerts, dance, dinner theater and other events to attract Washingtonians on evenings and weekends. With such a cultural orientation, it is no surprise that the building also houses offices for the National Endowment for the Arts. With the completion of the Old Post Office's glass elevator next spring, sightseers can venture to its clock tower, the third highest vantage point in the city, which also boasts Westminster-like bells, a Bicentennial gift from Great Britain.

The newest spot to shop and people-watch in San Francisco's financial district: the Galleria at Crocker National Bank.



EVENTS

■ To imagine the typical Am can house in 1880 is to rea how revolutionary Frank Ll Wright was. His early work is amined at the Cooper-Hewitt M seum, NYC, Aug. 30 to Dec.



Winslow Homer's "Snap the Whi

■ At the invitation of the Louv the Boston Museum of Fine A has mounted "A New World: M terpieces of American Paintir 1760-1910," Sept. 7 to Nov. 1 Next stops: Washington, D. and Paris. ■ More recognition f American art comes with "Pain ing in the South: 1564 to 1980 at the Virginia Museum in Ric mond, Sept. 14 to Nov. 27.

BOOKS

• ***The Englishman's Garde*** (David R. Godine, $28) edited b Alvilde Lees-Milne and Rosema Verey. This sequel to *The Englis woman's Garden* has interview with 33 gardeners. The precis captions under each magnificer photograph are especially help ful. ■ ***Small & Beautiful Flowe Arrangements*** (Clarkson N. Pot ter, $10) by Marion W. Johnso contains 96 pages of miniatur bouquets for desk, bookshelf an kitchen counter.

■ ***Century of Color—Exterio Decoration for American Buildings, 1820-1920*** (American Life Foundation) by Roger Moss will help old-house owners. Colo plates are taken from old books and paint company guides. To or der send $15 ppd. to The Old-House Bookshop, 69A Seventh Ave., Brooklyn, NY 11217. ■

Editor CAROL COOPER GAREY
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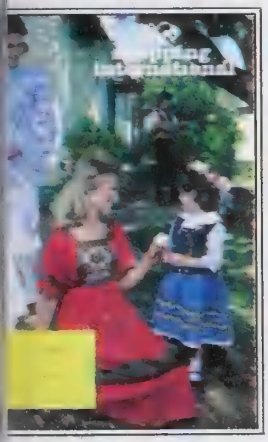
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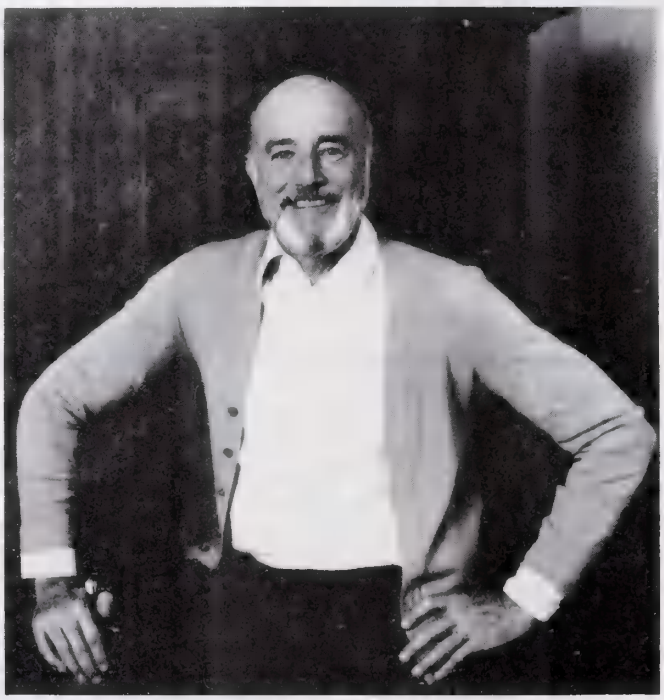
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GUEST SPEAKER

A designer translates his own sense of style in entertaining and decorating into practical, step-by-step advice

Lee Bailey has taught design at Tulane University and the Parsons School of Design in New York City. In 1970, with partner Richard Huebner, he opened a store in Southampton, Long Island, which became famous for the distinctive style of its furniture, fabrics and accessories. Mr. Bailey now has a shop on the main floor of Henri Bendel in Manhattan. His first book, Country Weekends, *was published last May, and he is at work on a second.*



Lee Bailey

Lee Bailey's strong sense of personal style is the creative force behind everything he does—his business, his entertaining, his house on Long Island, his apartment in Manhattan. For his shop at Bendel's, Mr. Bailey chooses only the things he likes, and the same was true of the store he once owned in Southampton. "It makes life easier," he says, "because I have no trouble, ever, making up my mind.

"Strangely enough a lot of really successful businesses are built on the idea of expressing a personality. When I was about to open my Southampton store, Geraldine Stutz, president of Henri Bendel, said, 'The only thing you can do is sell just what *you* like and hope the public likes it. If they don't, get out of the business.' If you reach the point of trying to decide what *they* (the customers) would like, and not what *you* would like, you're being arrogant in a way."

Mr. Bailey has recently translated his own brand of hospitality into a book on entertaining. "It is really based on having a good time myself," he says. "One reason I wrote *Country Weekends* is because I think people have lost sight of that. I start off the weekend or any party with the assumption that *I* am going to enjoy it.

"Most people have this core of things they like. I think that when you are genuinely interested in something and not trying to impress anyone, personal style develops."

Nowhere is this idea better illustrated than in Mr. Bailey's choice of menus, combining as they do favorites from his Louisiana boyhood punctuated with more sophisticated dishes.

A friend of Mr. Bailey's (writing in the book's foreword) remembers that just when people were becoming infatuated with nouvelle cuisine, the designer entertained one night with boiled beef. "A hefty, real-food kind of meal that was a tremendous relief from all the meticulously turned turnips, shredded leeks and morsels of duck," she recalls.

Avoiding trendiness is espe cially important when findin your own personal decoratin style. Says Mr. Bailey, "In orde to trust your own preference you must ignore trends. If yo love everything pink, or beige go along with it until you ar saturated. A certain color pal ette has always been pleasing t me—a little bit of color sur rounded by a lot of neutral and for a number of years, whit and sand looked wonderfull Then, about five or six year ago, gray started looking very good. It was almost as if couldn't get enough. I painted the walls in my Long Island house greenish-gray. I painted my apartment that color—ev erything that color, in fact.

"This is not to say that any body can decorate a house, but gener ally if you are interested enough you can." In much the same way that he offers step-by-step advice on party-giving in his book, Mr. Bailey offers a logical plan for decorating: "There is nothing arcane about it. It is not mysterious. You start off with the walls, which are the biggest area, and you get them right. The next big step is the floors. Each time you make a decision you narrow your options for the next decision. That makes it all easier."

He warns against worrying about small things at the wrong time ("Don't even *think* about lampshades until all the big decisions are made") and against suppressing your own preferences. "Insecurity interrupts the creative process because it keeps people from valuing their own reactions about what they want to do and the things they like."■ —ELIZABETH H. HUNTER



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TRAVEL

NEW MEXICO: ON THE TRAIL FOR THE BEST OF THE NEW AMERICAN INDIAN CRAFTS

By MICHAEL TURNER HAMILTON

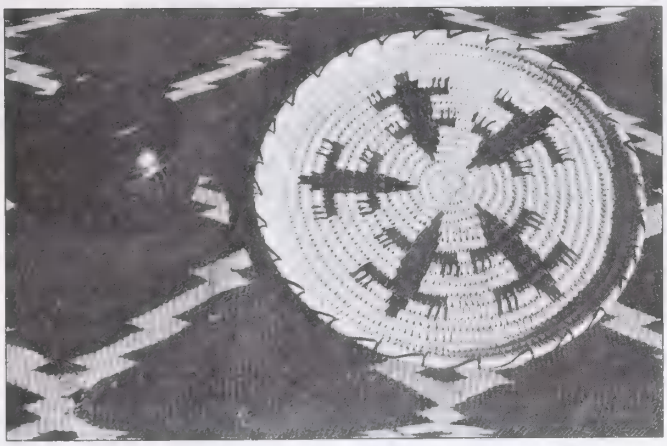
Where shall we begin?" That's the lament of the visitor to New Mexico, Land of Enchantment. Its vision, Santa Fe, capital city, with adobe houses splayed against a backdrop of pink-washed Sangre de Cristo Mountains, cut out and pasted against a child's crayon-blue sky.

"Where shall we begin? What shall we look for?"

Look first to the ancient crafts, for they cast their long shadow over what we see today—the prehistoric craft of basketry, now all but lost; the art of making painted pots, lost for a time, now revived and refined to the perfection of a black, polished jewel; the romance of the Navaho woven blanket, nowadays more often used to dramatize a wall than the figure of a chief.

Start with the old, work up to the new. Finally, buy the best you can afford. There *is* a reason for the price: the scarcity, the condition, the age, the craftsman. Take the time to read: The museum shops, Los Llanos and Villagra, all contain treasure troves of written history.





Top: **Acoma Pueblo pot by Lucy Lewis, $950.** ***Above:*** **San Ildefonso black-on-black bowl, $350; Papago basket, $150; Transitional blanket, $1,200. All from the Wheelwright Museum in Santa Fe.**

HERBERT LOTZ

Exquisitely presented at the **Laboratory of Anthropology** in Santa Fe is a basketry exhibition worth repeated visits. For more than 7,000 years, the Southwest Indians have been masters of this craft. This dramatically presented display encompasses prehistoric times through the 1800s and on to the present day, representing centuries of culture and of personal expression.

Armed with this overview, you may now begin the search for your basket at the **Dewey-Kofron Gallery.** "We can't get enough!" Ray Dewey will tell you. "If we unearth a collection of baskets, we will be lucky. But they won't last long." Apache coiled bowls—with the black design of a devil-claw, accented with reddish-brown yucca root, woven before 1800—hint at what the best is all about, with price tags in the $2,000 range.

Mary Ann Kapoun at the **Kiva Trading Post** will show you good examples of the work from the few remaining tribal groups—White Mountain and San Carlos Apache conical burden baskets, with their tin tassels making music for the birds and lightening the burden of the carrier. Miniatures at $16, large examples at $650.

Only the Hopis of Second Mesa continue to weave coiled plaques and baskets—thick, round coils of grass sewn with the vegetable-dyed leaves of the yucca. The old kachina patterns are faded and mellowed with age; the new are strong and bright.

If you are fortunate, Tu Moonwalker, one of the very few young Apache basket weavers left, may be at the **Wheelwright Museum of the American Indian** conducting classes in the all-but-lost art of feather basketry. The exquisite miniatures, starting at about $30 and including the larger bird-wing designs up to $600, are available at the **Case Trading Post,** the museum's turn-of-the-century replica of the real thing, right down to the squeaky floor. Ask Laurie Davis to show you their rare Chemehuevi miniatures from the **Birdie Brown Collection.** A set of three are priced at

LAURIE DAVIS

(Continued on page 44)



Reminiscent of early Oriental watercolors, "Poppies and Spring Blossoms" is a striking interpretation signed and dated by the artist. Here, fluttering butterflies dance among awakening blossoms; their subtle nuances brushed to life by the artist's delicate strokes. One of many unique mirrors available from La Barge, Dept. 836, P.O. Box 905-A, Holland, MI 49423

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TRAVEL

Continued from page 43

$2,000. This is also the place to look fo the Navaho wedding basket, its colo muted with cornmeal, its spirit path facing east. New ones, with thei braided edges and vibrant aniline colors are now more often woven by the Utes and Paiutes of Northern Arizona as the Navaho women turned more and more to their weaving. There remain however, a few Navaho women like Mary Holiday Black who still weave the legendary baskets worth searching for. Find small ones in the $100 range up to $500 or $600 for large sizes.

Nowhere could there be a more enlightening introduction to early Pueblo pottery than at the **School of American Research.** Next, visit the **Mudd-Carr Gallery,** housed in its white-washed and plaqued adobe, to see the muted reds and gold of old Zia ollas and their stylized bird motifs, stark geometric Acoma water storage jars and the soft blush of orange on a priceless "Old Lady" Nampeyo bowl, all in the $1,200 to $10,000 range.

In a narrow alley of the plaza, you will discover **Rare Things,** where the collection of W. S. Dutton is displayed. From huge 1930s dough bowls with their spirit-line rims, to charming Zuñi effigy pots, with inquisitive green frogs jumping about in bold relief ($750).

You will find pots by Maria Martinez at the **Museum Shop** at the Palace of the Governors, including a charming set of black, polished salad plates—made in the '30s for the first wave of tourists, and selling at that time for about $20—now selling for $5,400. **Woodard's Native American Art Gallery** has a rare sepia plate by Maria, and her son, Popovi Da—this at $9,750.

In your quest for Maria's work, make a day trip to Taos. A left turn off the highway will take you first to **San Ildefonso Pueblo** where Anita Da, daughter-in-law of Maria and wife of Po, will show you some early pieces.

Then on to **Millicent Rogers Museum,** located just outside the village of Taos. A newly acquired collection represents the very best of Maria's pottery. On the road to the pueblo, where you might find the sparkling utilitarian

(Continued on page 49)

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FRANKLIN HEIRLOOM DOLLS

TRAVEL

Continued from page 44

ica bowls of the Taos Indians, very easonably priced under $100, you ust pause for a visit, near the en-ance to the pueblo, with Tony Reyna, Taos Indian and long-time collector Maria's pottery.

Back again in Santa Fe, take time to e the breathtaking retrospective, The Red and The Black," the work of ie traditional Santa Clara potter Mar-aret Tafoya, at the **Wheelwright Mu-eum.** "I help Grandma fire now, the g pots are so heavy . . ." This is the oice of Nathan Youngblood, her andson, speaking with pride and re-ect. The stunning black-and-red pol-hed pottery of three generations from is nationally acclaimed family is ailable downstairs at the **Case Trad-g Post.** It is a fortunate collector who ossesses a huge Margaret Tofoya stor-ge jar, made 30 or more years ago, and ow worth over $7,000, or perhaps ade just yesterday, with her young andson helping her lift heavy pots om the fire.

The Eagle Dancer Southwest is for ie collector of the rare jewels of Jo-ph Lonewolf and his two daughters, nowflake and Apple Blossom. The elicacy of the etching, the beauty of ie design and color and the mystery the technique originated by Joseph's ther, Camilio Tafoya, will make you ng for one for your collection. The aughters' miniatures begin at $300 hile Joseph's begin at $2,000.

Spider Woman taught the Navaho omen to weave. Could she have an-cipated the beauty and legend that ould follow? Old or new, the ro-ance is there. At **Cristof's** you will nd the very finest of the new. Betty Roan, Wide Ruins weaver, uses ools in her weavings that are blended nd over dyed to produce the subtle olors in demand for today's decorat-g. An exquisite 3-by-5-foot example ill cost between $3,000 and $4,000. ill Bobb, the knowledgeable manager, ill show you examples of the finest of eec Nos Pos weavings.

At **Streets of Taos** in Santa Fe, Mrs. reet has both large and small Ger-antown weavings, along with the

(Continued on page 50)

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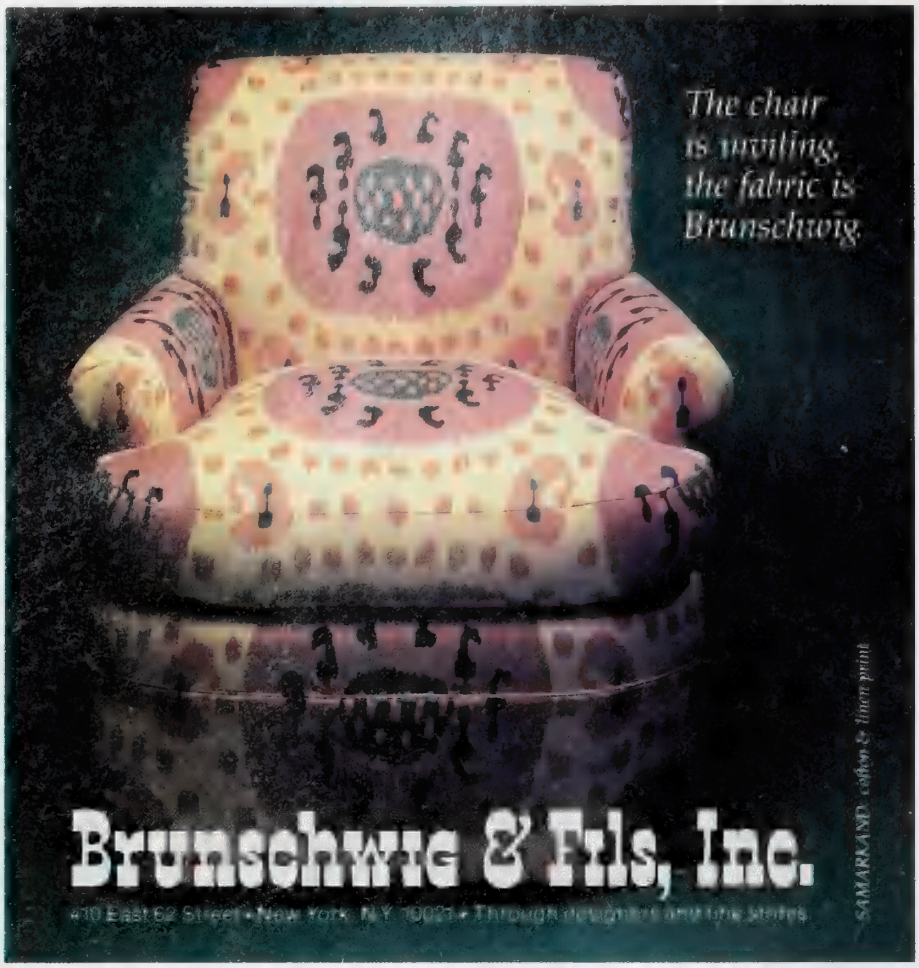
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WTHF





TRAVEL

Continued from page 49

vegetable-dyed, hand-spun Burnt Water and Crystal patterns. A return visit to **Mudd-Carr Gallery,** where Rick Dillingham and Joe Carr will show you a purple-banded Moki and a collector's Third Phase Chief's Blanket—rare beyond belief, and in the $28,000 range.

If you are a devotee of the "Woven Holy People," you can see these awe-inspiring sand-painted tapestries woven by Hosteen Klah, the legendary medicine man. These are housed at the **Wheelwright Museum of the American Indian,** with its whirling hogan log ceiling, built in 1937 by Mary Wheelwright for this purpose.

At the **Case Trading Post,** you will find only the old and most interesting of these. Often a Yei design, with its dark red juniper root background, enhances the rows of dancing gods. A Germantown double saddle blanket, woven in 1890, decked with tassels and fringe for Sunday promenades can be purchased for about $2,000.

Getting to New Mexico: Trans World Airlines flies daily to Albuquerque from points across the United States. From Albuquerque airport to Santa Fe, the only means of public transportation is by Shuttle Jack, a chartered bus service. Seats are by reservation only; $15 one way, eight times a day. Call (505) 982-4311. Taos is a 45-minute drive from Santa Fe. Maps are available that detail the locations of pueblos where these artists work.

Your collection may be extensive; it may be only one piece: one beautifully executed basket, perfect through the years; one stunning black pot, a bear-paw its only relief; a pictorial weaving of tin lizzies, cows and red cliffs. Their value is of but secondary importance. The message: a gift to you from the potter, the weaver, the basketmaker—the gift of creativity with its roots deep in the history of this land.■

Michael Turner Hamilton is curator of the Case Trading Post at the Wheelwright Museum of the American Indian in Santa Fe, New Mex.

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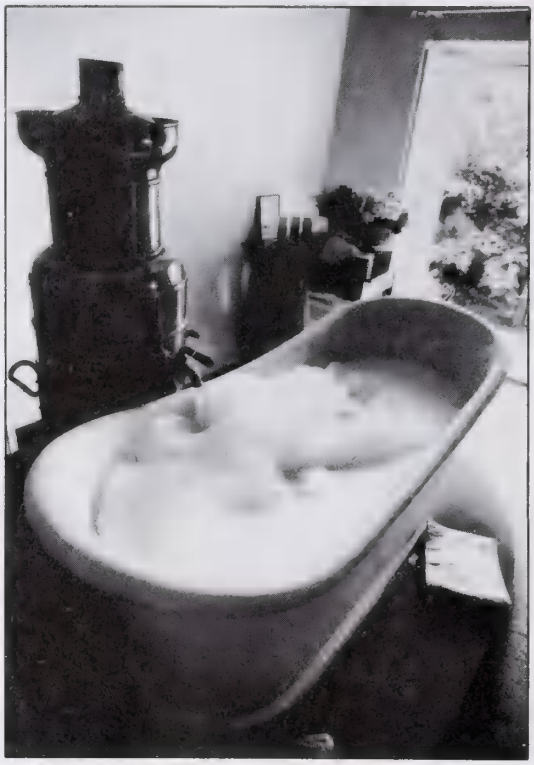
LIVING WELL, LOOKING GOOD

OUTFITTING YOUR BATH WITH AN EMPHASIS ON WELL-BEING

By JOANNA BROWN

When I think back to the bathrooms of my childhood—spare, utilitarian, above all unaesthetic—I am struck by how much they have changed and by how closely their evolution parallels our growing respect for the body or, as it has so accurately been described, the fitness revolution.

The bible of that revolution, *Aerobics* by Dr. Kenneth H. Cooper, was first published in 1968, giving the world a new concept—cardiovascular exertion—and paving the way for a fresh approach to everything that concerns our physical well-being. Once we learned that "wellness" means more than merely not being sick, it was only a matter of time before we realized that bathrooms can provide a lot more for people than cleanliness.



"The bathroom used to be a place in which we performed a few necessary ablutions and then left," says Michael O'Malley, director of marketing for the Kohler Company, a leading manufacturer of bathroom products. "Now it's become a room to really spend time in. Today we see a strong trend towards the bathroom being open to the bedroom, becoming more comfortable, a place where people can luxuriate and relax, where they can spend some private moments.

"In 1977, when we introduced our first whirlpool bath, we were responding to what we saw as the public's desire for personal fitness and well-being. People were becoming familiar with whirlpools at health clubs or spas, and they wanted to be able to have that experience in their homes."

Should you be about to join this revolution in bathroom function, I'd like to pass along a few design details I spotted in some successful transformations—details that can help to increase your comfort and enjoyment.

When choosing an up-to-date tub, be sure the rim is wide enough to sit on if needed. Make sure that the middle section has a grab bar for anyone needing help in rising, and that the bottom has a permanent slip-resistant finish. In a shower and bath combination, provide yourself with a high and a low soap dish; a self-draining storage shelf is also an asset. Well worth the investment are recessed lights over the tub. (As an extra treat, try putting them on a dimmer.)

With the increasing interest in bathing, it's important not to get too much of a good thing—for instance, using stiff brushes or other such roughing agents all over your body to exfoliate dry or flaking skin. I asked Robert Auerbach, M.D., associate professor of clinical dermatology at the New York University School of Medicine, whether he would recommend this treatment.

"Absolutely not," says Dr. Auerbach. "The horny layer of the skin—the so-called dead layer—belongs there. Teleologically speaking, the reason for the skin's existence is to have the top dead layer prevent anything from getting in or out. In other words, since this layer keeps out unwelcome substances, scraping away at it is counterproductive."

Although on the whole I did not find much professional endorsement of the indiscriminate use of roughing agents, Joseph F. Walter, M.D., assistant professor of dermatology at the University of California, San Diego, School of Medicine, does find them effective for rough spots on elbows and heels, as well as to combat the little bumps *(keratosis pilaris)* on the outside of the upper arm or on the thigh.

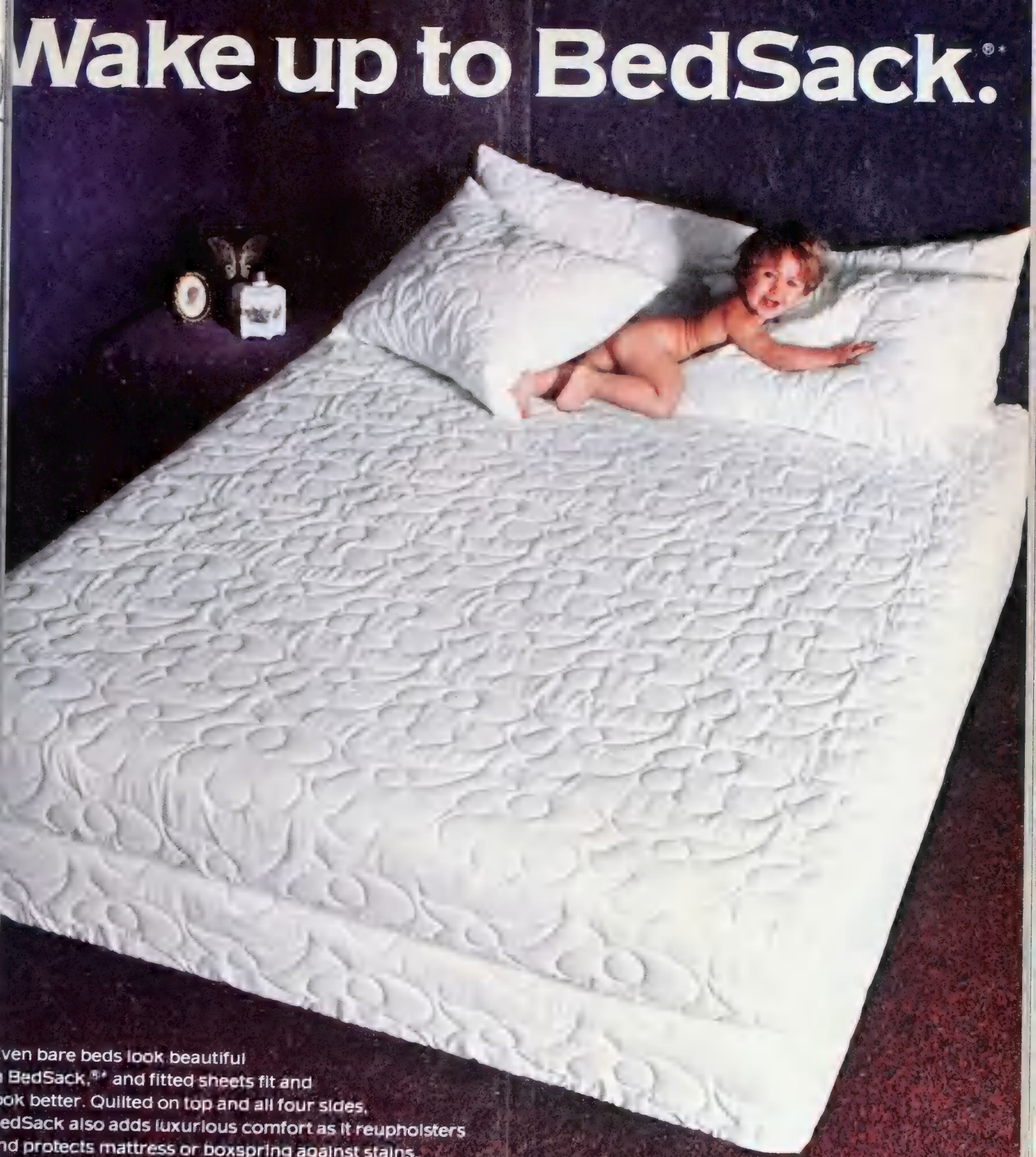
In addition, Dr. Walter set forth a few warnings concerning healthy bathing habits. "If you use too much oil in the tub too frequently, you run the danger of getting acne on the upper back, chest, or face—wherever there are oil glands. If I had to pick a body moisturizer, I would look for one with 10 percent urea. Aquacare/HP cream or lotion and Nutraplus both have this percentage of the compound.

"To hydrate the skin you need spend no more than ten minutes in the tub. That's sufficient time for the skin to absorb the water. I also want to point out that the hotter the water, the more natural oils are removed, and therefore the more drying the effect of the bath. For dry skin, lukewarm baths are definitely preferred."

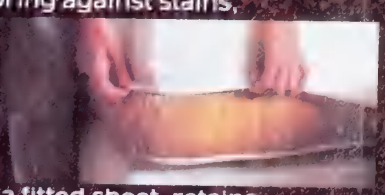
Dr. Auerbach recommends that when the heating season begins and the air becomes less humid, it's a good

(Continued on page 54)

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LIVING WELL, LOOKING GOOD

Continued from page 52

idea to step up your moisturizing as well as to use superfatted soaps like Basis, Oilatum or Parc. These soaps, having been developed originally for eczema patients, are formulated not to irritate delicate skin.

Today's evolved, modern bathroom can always make room for luxury—as many no doubt will this fall when Bloomingdale's introduces nine skincare products from Princess Marcella Borghese based on the mineral waters of Montecatini in Tuscany. For more than 2,400 years, these waters have been known for their restorative powers and have helped Montecatini develop into an international spa for the rich and famous.

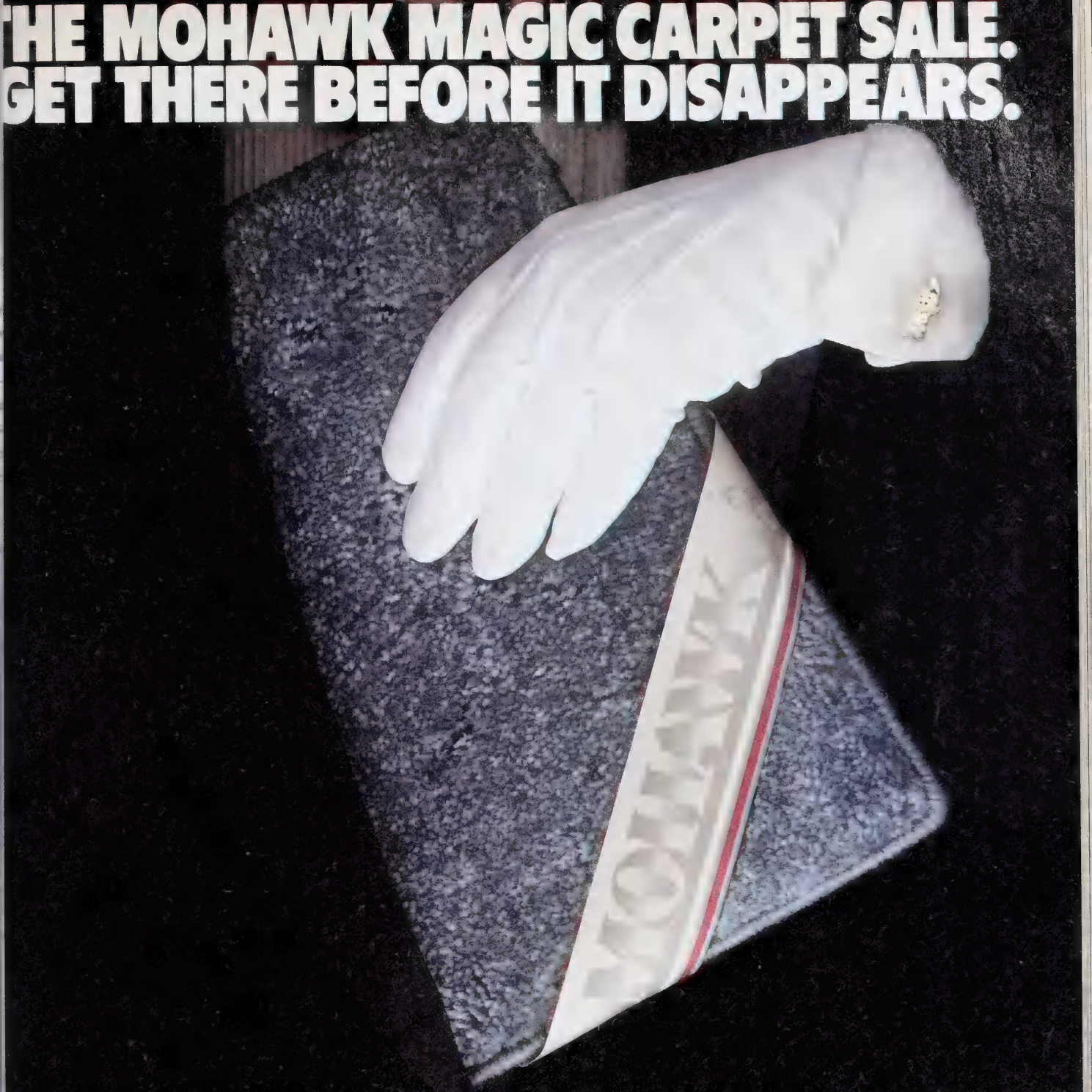
As a frequent visitor to the baths at Montecatini, Princess Borghese was intrigued by the positive effects of the mineral waters on her skin. The result: The Terme di Montecatini Skincare Group, utilizing the special properties of the spa's waters, which have a reputation for restoring the skin's surface to a sleek and smooth appearance.

The collection contains mud treatments and body soaks, clarifying cleansers and stimulating tonics. I particularly enjoyed using Cura di Vita (restorative body treatment) after my bath. It's a pale apricot lotion that is soothing—neither greasy nor sticky.

For the perfect combination of European luxury and American fitness, you might enhance your bathroom ambience with an oversized terry cloth robe. I well remember what an unexpected delight it was to discover such a robe on my first trip to Paris. I haven't been without one since, because I realized that exchanging the meager power of an ordinary towel for the enveloping comfort of a thirsty robe almost completely eliminates the usual struggle of drying off.

Which is where fitness comes in, because according to Dr. Auerbach, one should never rub the skin dry, but pat it instead. So during these past years of wrapping dry insteady of rubbing dry, it seems that I was actually doing good as well as feeling good—and, after all, that's exactly what fitness is about.■

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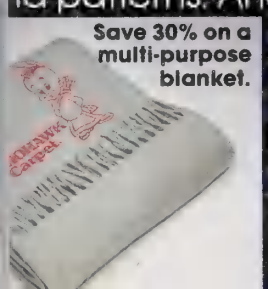


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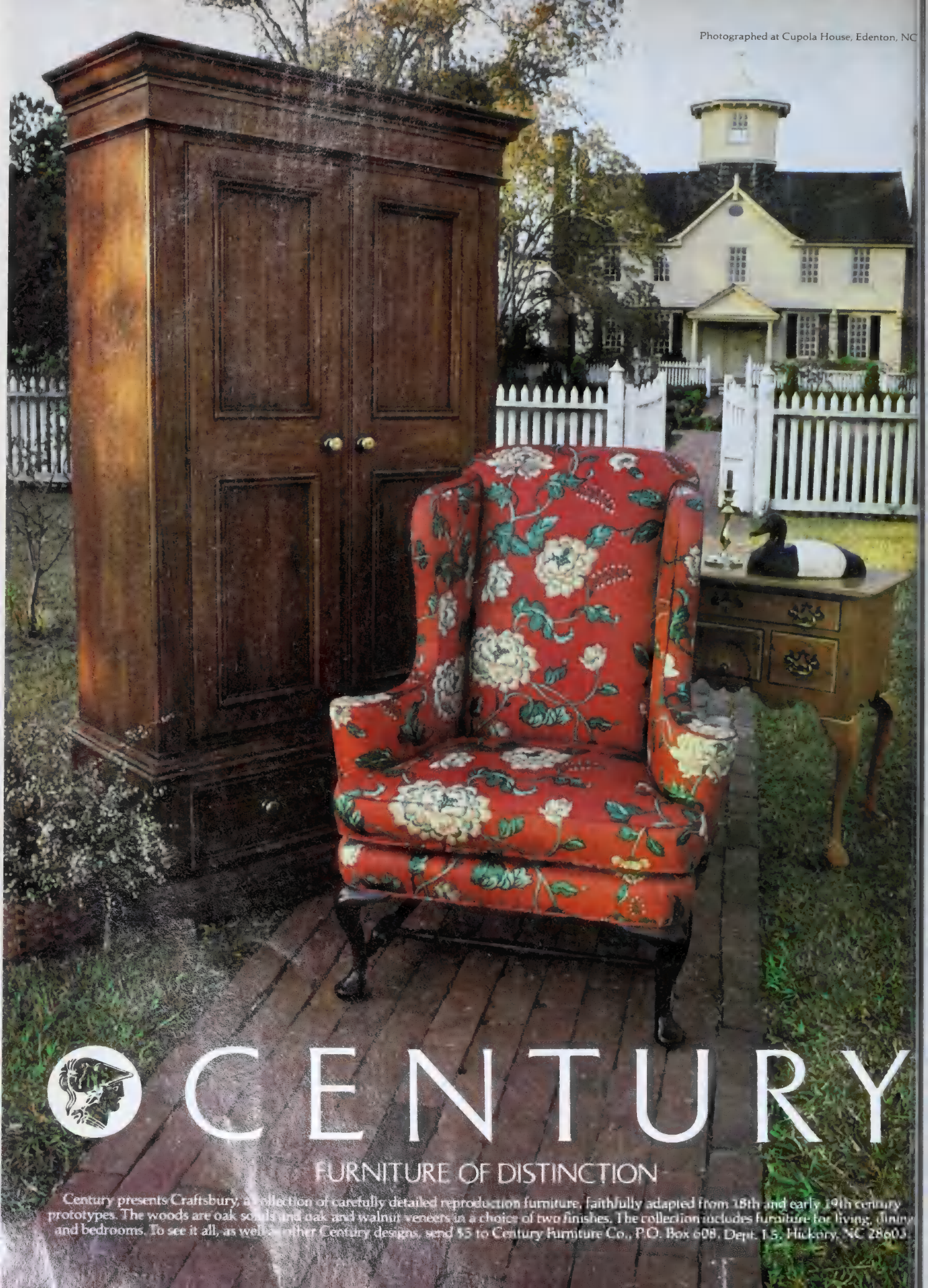
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Personal STYLE



LILO RAYMOND

AS DISTINCTIVE AS YOUR VOICE, PERSONAL STYLE REFLECTS THE WAY YOU BREATHE LIFE INTO YOUR SURROUNDINGS. HERE JOHN SALADINO'S PRISTINE NEOCLASSIC MANTEL, SET WITH SOME OF HIS FAVORITE THINGS, BEGINS A CLOSE VIEW OF SEVEN SPECIAL STYLES.►





Personal STYLE

It's one of decorating's great pleasures—that endlessly evolving sense of identity called style. Some say you're born with it, others that it can be learned. What's certain is the response it evokes: admiration, a touch of envy and a resolve to try out something new at the first opportunity. Style's tools are curiosity and variation; its raw materials, the things at hand; its rewards, dividends constantly paying back renewed appreciation and perception. Professional decorators and designers are doubly gifted. Not only do they bring to their work a very special private vision, but also the skills that help locate and define our own expressions of personal style. Designers decorating for themselves express this lasting, lovingly worked-at and highly individual art.

MRS. JOHN PIERREPONT

FLOWERS FROM THE GARDEN OR FROM THE HANDS OF TALENTED NEEDLEPOINT ARTISTS FILL THE LIVING ROOM OF THIS COUNTRY HOUSE. STYLE IS THE ABILITY TO SET A WARM WELCOMING MOOD.

The Pierreponts' living room is the setting for tea. "In the fall, as days grow shorter, it's lovely to bring friends and family together with a warming fire and a welcome tea," says Mrs. Pierrepont. The tea tray includes an antique silver kettle and a Palmette bone china tea service. Antique caddies hold teas—a light Chinese, a brisker Indian and an herb. There is a fresh home-baked cake and Bamboo flat silver, designed for Tiffany's by the late Van Day Truex, a longtime friend of the Pierreponts. Pounce and Arabella, the household pets, look on.►

An old-fashioned tea in the afternoon (left) *is one way to set off the beautiful things a family has loved and used for generations, thereby establishing its own pace and style.*

Photograph by Billy Cunningham. From the book *The New Tiffany Table Settings* by John Loring and Henry Platt. Copyright © 1981 by Tiffany and Company, Inc. Published by Doubleday and Co., Inc.

With 20th-century technology and 18th-century furnishings, an international collector's style for contemporary living is elegantly defined.



There is a special warmth to rooms made cozy for informal family living (opposite).

FLORIAN PAPP, INC.

THERE WILL ALWAYS BE ROOMS IN HOUSES AND APARTMENTS THAT LOOK MORE "LIVED-IN" THAN OTHERS: ROOMS THAT WILL REFLECT OUR DAILY PRESENCE

In a banker's office at home *(above)* an IBM personal computer sits atop a magnificent George III writing table surrounded by silver treasures and bibelots of the 18th century. Florian Papp brought sophisticated electronic components together with timeless English woods, rare carpets, books, Tiffany silver, crystal and porcelains to use every day.

BILL CUNNINGHAM

CAROLE DOUGLASS

BOOKS *OUT* OF THE BOOKCASE, FLOWERY CHINTZES, UNMATCHED PICTURE FRAMES—HERE IS A ROOM WHOSE SPONTANEITY REFLECTS THE STUFF OF REAL LIFE

The kind of room you can't wait to come home to is the kind of room Carole Douglass has made in her own New York City apartment *(opposite)*. Even the family's golden retriever, Peanut Butter, is welcome. The design elements merge to create a comfortable haven: a child's chair, overstuffed pillows and pattern-on-pattern to "hide scuffs that are a part of life." ►

JAMES T. FINK


Personal
STYLE



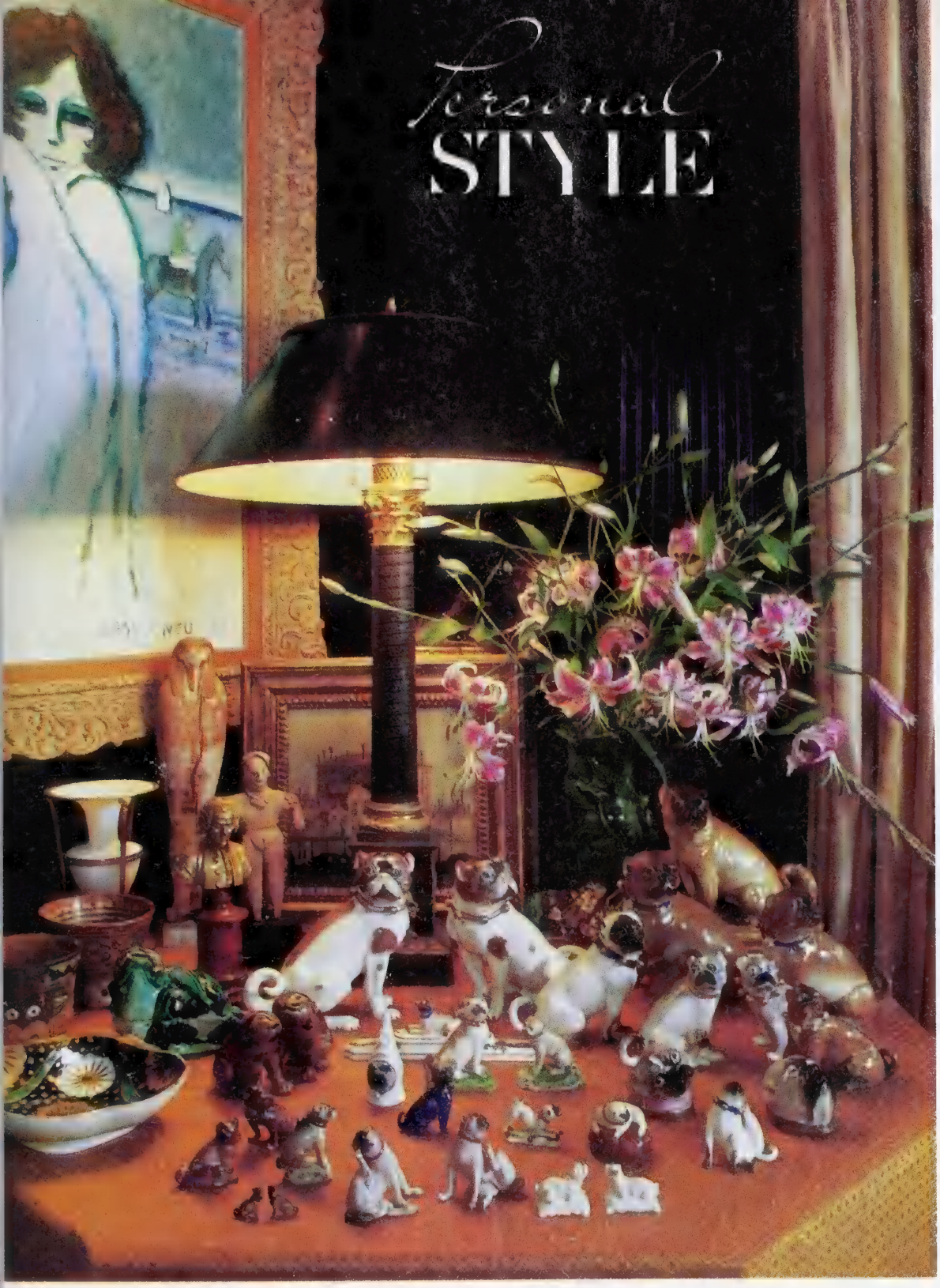
The balance of color and scale: There is zest in decorating with masses of handpicked flowers and a personal collection of handmade porcelains.

JAMES LEVIN

GEORGINA FAIRHOLME

A COLLECTION IS A REMINDER OF THE TIME AND PLACE OF EACH DISCOVERY—A JOYOUS, ONGOING REMINISCENCE IN THE PRESENT

English-born decorator Georgina Fairholme is famous for her beautiful porcelain-delicate sense of color. In an arrangement of her own pieces of majolica and Bayreuth porcelains she displays the sources of her inspiration—traditional flowers, fruits and vegetables. What she loves to call her "country bunch" is an armful of flowers. The tender shades contrast with the luscious lemon of the walls and the cotton taffeta table skirt.



Personal STYLE

Some collections reflect the compelling interests and passions of the collectors. What can be more arresting than grouping together those things which evoke such feelings?

RUBÉN DE SAAVEDRA

ONE BELOVED OBJECT IN ALL ITS DIFFERENT FORMS IS THE BASIS OF A COLLECTION THAT REFLECTS ENDLESS LOVE AND FRIENDSHIP

The intimacy of this corner of Rubén de Saavedra's living room is heightened by his delightful collection of porcelain *carlins*, from France, Germany and England—what Americans call pugs. Mr. de Saavedra's pug is named Listo, and this collection celebrates the decorator's devotion to his pet. Collected on his travels, some of the figurines are boxes; some, perfume bottles. No two pairs are of the same size or manufacture.►

TOM YEE



Personal STYLE

ohn Saladino as recently ndertaken the efurbishing f an old ountry estate. He has made a olarium from hallway (opposite) *nd brought his lassical sense f color to a edroom* (right).



JOHN SALADINO

AT ITS VERY BEST, TRUE ECLECTIC DECORATING REFLECTS AN APPRECIATION OF HOW THE CLASSIC IS THE MOST MODERN, AND THE MODERN IS THE MOST CLASSIC

Three rooms show John Saladino's wonderful range of eye and heart. In the sunroom *(opposite)* he has organized nature's sprawl within the context of an elegant Palladian window. In a bedroom he brought together his unique Pompeian sense of color—brick pink and warm toffee leather. As a final surprise, a corner *(far right)* has been painted to resemble ancient murals. The neoclassical capitals *(right)* are arranged decoratively on a wall like modern multiples. ►





LILO RAYMOND

Personal STYLE

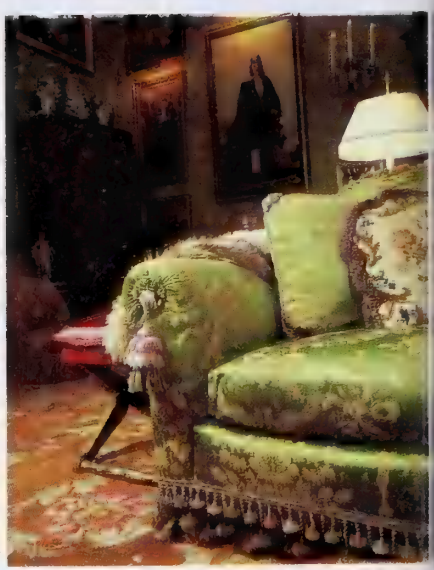


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The impact of Robert Denning and Vincent Fourcade's style is always memorable. Its look of total decoration brings together all the arts at their disposal—from faux finishes to fringed weltings, from layered upholstery fabrics to an abundance of pattern. It's a Napoleonic kind of splendor that requires superb control to be tantalizing rather than cloying. Paintings are hung one above the other. Upholstered seating is sumptuous, unabashedly appealing to the senses. Tables are laid with rare and precious porcelains, silver, lace, linens and crystal. Colors range in the jewel tones. The result is inspiring, theatrical and a glorious experience.■ *Editor* JASON KONTOS

FOR MORE DETAILS, SEE PRODUCT INFORMATION.



TOM YEE

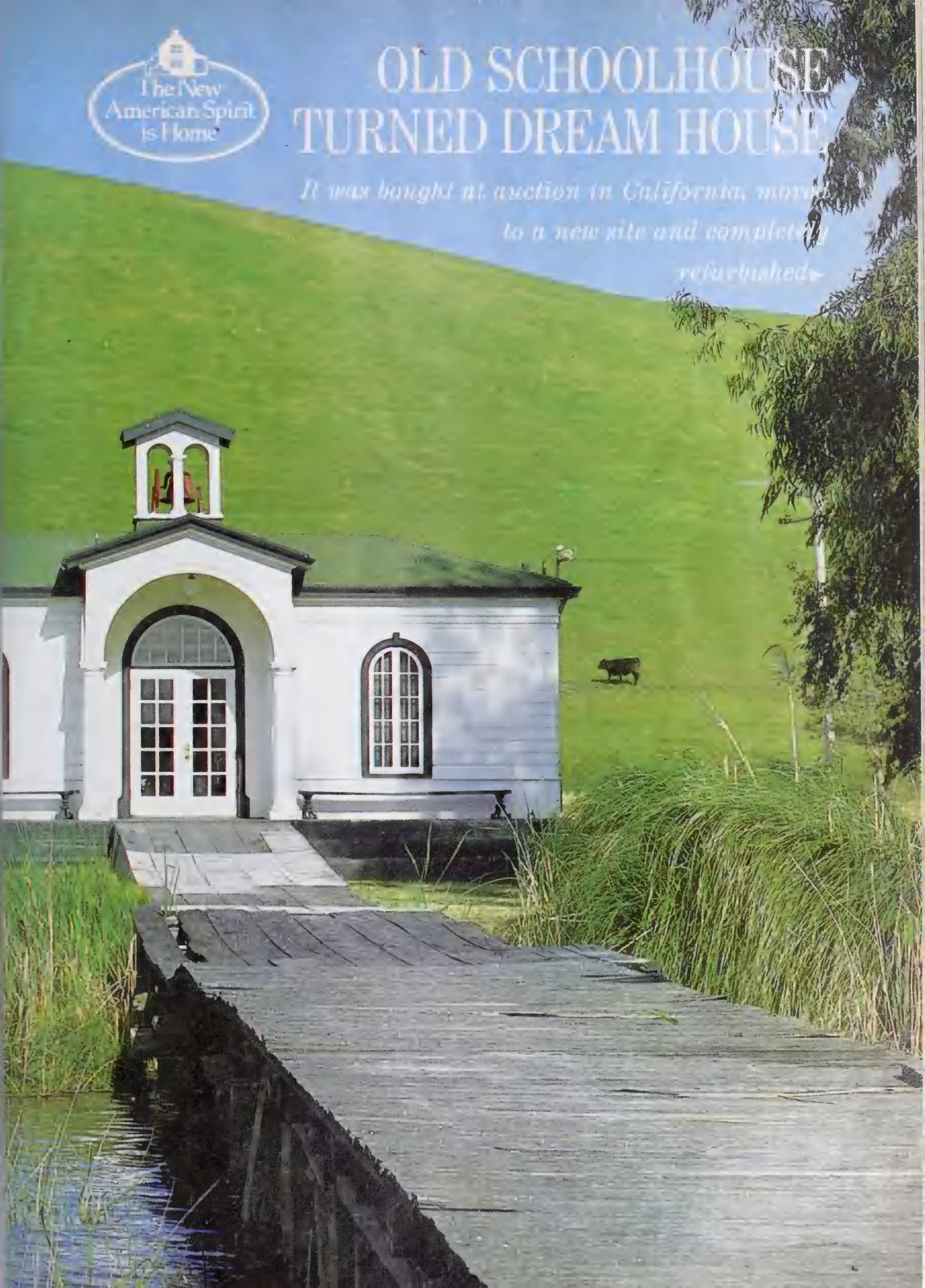
Denning & Fourcade's style expresses the elusive quality of theater. Their rooms are "sets" in which the drama of life takes place amid beauty and art.





RUSSELL MACWATTERS

Marsha Ward relaxes in the shade outside her home.


The New American Spirit is Home
OLD SCHOOLHOUSE TURNED DREAM HOUSE
It was bought at auction in California, moved to a new site and completely refurbished.

Outdoors there is the serenity of fields and farmland; indoors, the expression of a strong individual style that combines longstanding love of place with a family's eclectic tastes—this is preservation with personal flair



The table is set for casual entertaining with wine, fruit and cheese.



Beyond the window, the beauty of the de

Floating like a daydream on the edge of vast fields of grass and farmland in the Sacramento Delta, Ward's Landing is a turn-of-the-century schoolhouse that has become a magical family retreat. Cows graze nearby as if to emphasize the tranquility of the place, while ducks that were once hunted here execute flight patterns with abandon.

John Ward, who owns the property with his wife, Marsha, was brought up in San Francisco, but throughout his life has come to the delta region to escape the city's hubbub. As a real estate developer he was one of the first to hear that the old schoolhouse was going up for auction. The auction, the Wards take pleasure in explaining, seemed symbolic of the battle for preservation. The man against whom they bid wanted to raze the schoolhouse and salvage its parts and lumber; Mr. Ward wanted to turn it into a home. The ending was happy: preservation the winner.

The schoolhouse was moved "three miles down rough country roads" to a remote area. There Mr. Ward renovated it and renamed it Ward's Landing. Because it was more to him than simply a quaint building, he preserved all he could. ►



kes a perfect background for dining. Tableware, La Ville du Soleil; candlesticks and tumblers, Williams-Sonoma.

OLD SCHOOLHOUSE TURNED DREAM HOUSE



Swinging doors from a Wild West saloon lead to living area.



Outside lies a quiet expanse of rolling farmland.



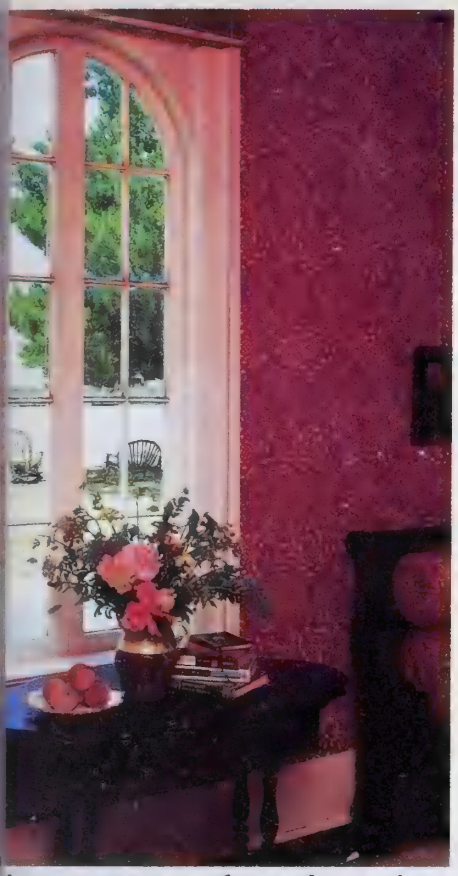
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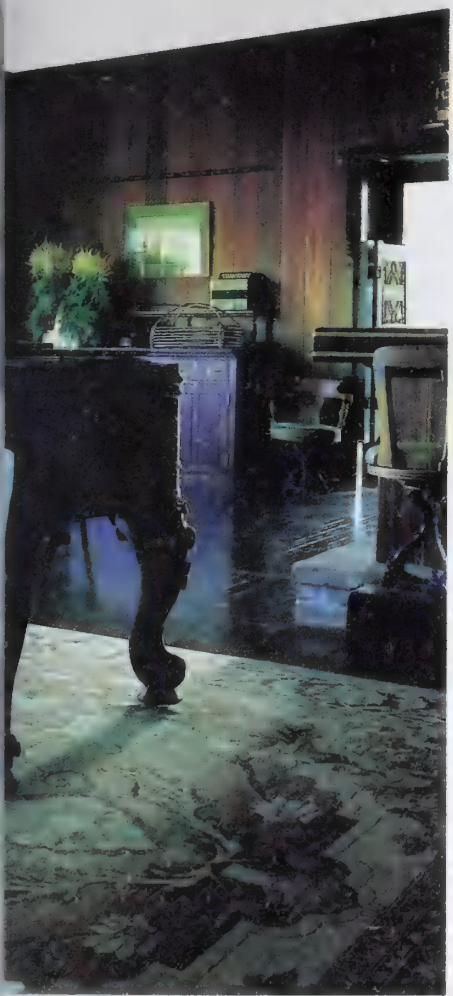
Warm browns and beiges in the rug are set against the painted wood floor.



Practical solutions: Naugahyde for couches



dow serves as a frame for a view.



linen-cotton blend by Greeff for pillows.

flowers mixed with wild herbs and grasses help bring the outdoors in and add to the touches that make Ward's Landing unique. John and Marsha Ward take pride in blending the planned with the spontaneous.



Flowers in the drinking fountain; cachepot by Sue Fisher King.

No changes were made in the basic plan during renovation. The principal's office became the master bedroom; the boys' room, their son's room; the girls' room, their daughter's. The classroom became the main living area. Rather than destroy the old blackboards, John Ward had removable mahogany paneling placed over them.

Life at Ward's Landing is casual and carefree. Furniture is covered in Naugahyde that looks and feels like canvas but can be cleaned in a minute and is sturdy enough to flop into. Part of the joy of being there is the way the Wards can enjoy their beautiful surroundings—without worrying about muddy shoes or their trail-blazing dogs.

Ward's Landing is an exuberant pastiche, a collection of things taken from ships, saloons and whatever else catches Mr. Ward's fancy. From ships came the sideboard, the dining table and two small chairs. The lamps in the corners are made of binnacles; from the Wild West, swinging saloon doors and a gambler's table with knee-high gun shelf. ►

generous workspace in the living area means that the cook is never remote from group activity. Here the family comes to eat, to talk and just relax. When gathered, there's the sense they'd rather be nowhere else.



Willow furniture from Marsha Ward's Willow Works, San Francisco.

Nearly every piece at Ward's Landing has a story. The common thread is John Ward's eye for things he likes and his sense of what will work. As an example, the living area rug, a soft blend of browns and beiges, was spotted in a store and had been greatly reduced in price because of a large hole. Confident that the hole would fit under the sofa, Mr. Ward purchased the rug and brought it home.

"The schoolhouse really *is* John's" says Marsha Ward. "He haunted auctions. He designed everything. I walked in and it was *done.*" Marsha Ward takes as much pleasure in their home as her husband and, though she demurs, her touch is also evident. Seven years ago she took her own passion for willow furniture, made of prunings from orchards and willows, and opened Willow Works in San Francisco. The furniture is made by craftsmen on the West Coast. Both types—that made of green wood which can be used outdoors, and that made from soft gray wood which is used indoors—are at Ward's Landing.

When the Wards decided they needed more space they thought of an entirely original way to expand. Mr. Ward bought two barges and had them brought upriver by tugboat and pulled ashore. First used for storage and boathouses, they are now being made into apartments for the children and a large space for entertaining.

Ward's Landing is a place with a past but, more importantly, a place with a present and future. Mr. Ward took a setting from his own history and brought it into his life and his family. When preservation is personal, it is more than just the right thing to do.■ *Editor* PENELOPE WISNER

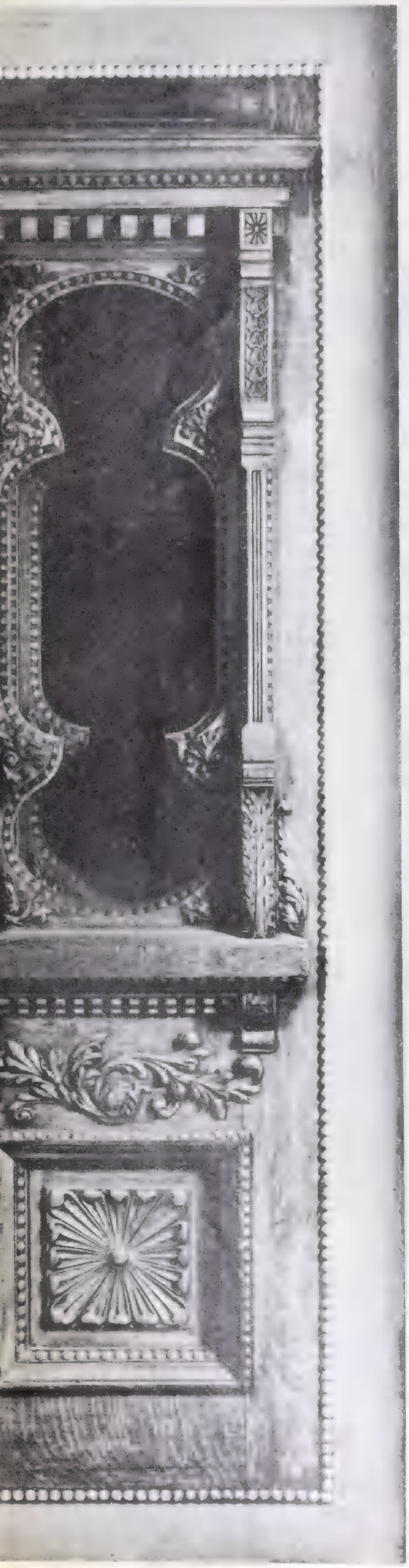


The kitchen space is contained by the



erimeters of the bar, and the small but efficient working space is dropped just out of sight.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



The New American Spirit is Home

SALVAGED TREASURES
TO SAVE AND REUSE

It's not always possible to let an old building stand, but it *is* possible to save and recycle some of the best and most useful parts. A new phenomenon, architectural salvaging makes good sense today.

"Salvage can be mysterious and exotic, for it often comes from faraway places, and when pieces are cleaned and shined a magical transformation of sorts occurs." So writes Michael Litchfield in a remarkable new book, *Salvaged Treasures,* whose far-ranging text explores nationwide sources of supply and tools needed by a serious salvager plus safety precautions. The pictures, by photographer Rosmarie Hausherr, show salvage examples, some of which appear on these pages. **Left:** A restored late-Victorian door with beading added to blend old and new wood. **1)** A Beaver cook stove. **2)** A reenameled sink, its brass parts carefully polished. **3)** Brass wall lamp with Holophane shade. **4)** A new door exquisitely fashioned from old wood. **5)** A Holophane shade with antique glass-filament bulb. **6)** A 19th-century cast-bronze French mantel and cover. **7)** American Art Nouveau doorknob, c. 1910. **8)** An ornate wall register.►

From the book *Salvaged Treasures* published by Van Nostrand Reinhold Company, Inc.
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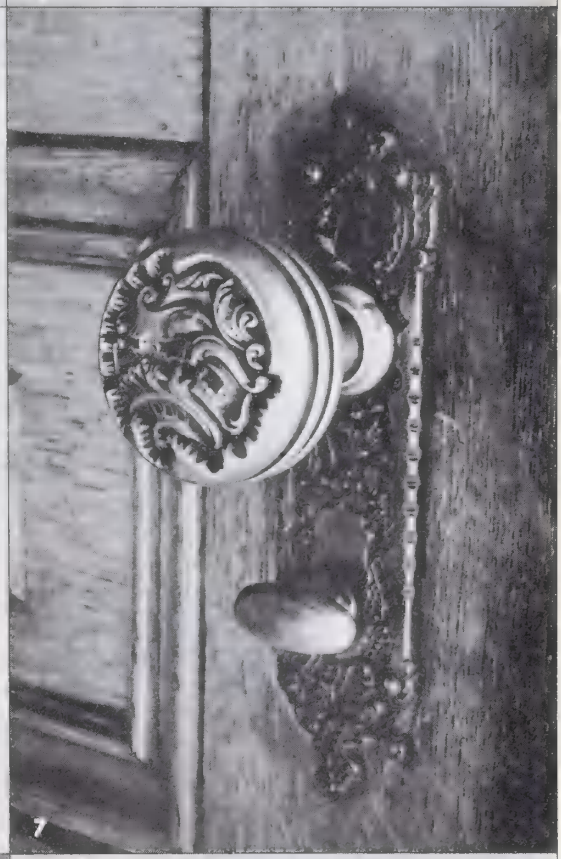
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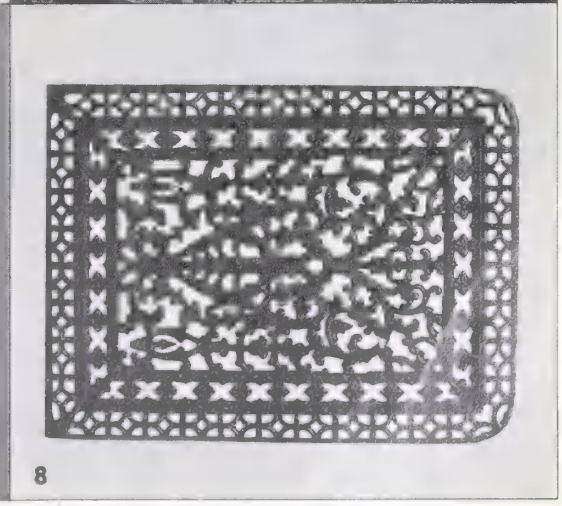
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8

TAKING APART AND MOVING A FINE OLD HOUSE

Normally, house moving means raising a house and sliding it onto wagons to transport to a new site. But some moves require complete dismantling, careful numbering of parts, then a piece-by-piece re-assembly after shipment.

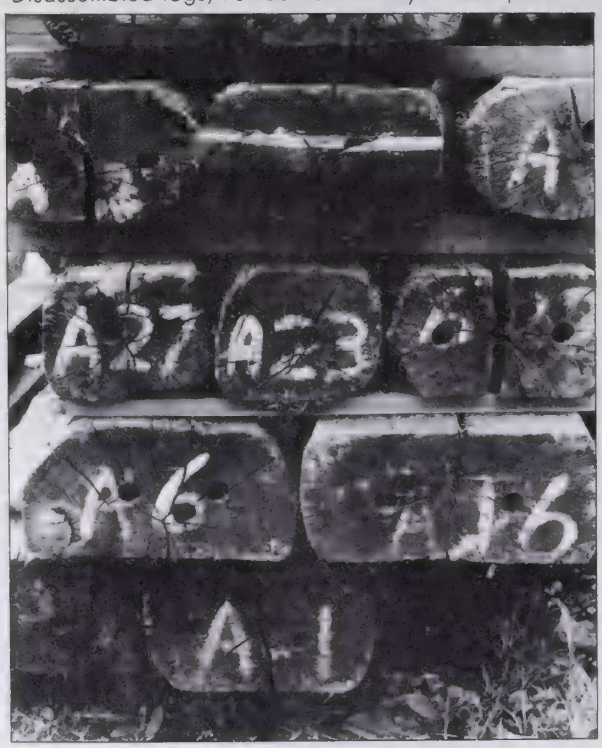
In his text Mr. Litchfield tells how to dismantle, move and reconstruct a house. Here are some of his tips:

- Before you begin, be sure to have detailed plans so the structure can be rebuilt correctly.
- For safety, brace the house frame firmly; buttress floors with planking and support with posts that extend to the basement.
- Work from the top of the house to the bottom. As each stone or timber is removed, mark it with letters and numbers keyed to plan.
- After shipment to the new site, stack materials so the elements you need first are handiest.
- Before reuse, old lumber must be reconditioned: Remove nails, apply pesticide and let dry. Then apply creosote or other preservative to protect against moisture and rot. Remove grease and surface grime by sandblasting or the judicious use of a chain saw. ■



A log house dismantled, moved piece by piece to northern Virginia, t

Disassembled logs, numbered and keyed to a plan.



Bedroom inte





ssembled: the new attached wing is made of native fieldstone.



Pulley setup with movable boom to unload salvage.

log surfaces power-planed and coated with tung oil.



Notched corners, a detail of original building.





ELYSE LEWIN

'aying homage to the urrounding mountains, is ancestral terrain, ohn Nieto created a tudio that is his most ersonal work of art

ARTIST'S ADOBE INSPIRED BY THE PUEBLO INDIANS

John Nieto *(inset opposite)* is a Mescalero Apache whose forebears, through their weaving and pottery, have expressed the beauty of the American Southwest for centuries. This heritage is evident not only in Mr. Nieto's paintings but also in his shelter outside Santa Fe, New Mexico, a studio created with Joe Schepps, Doug McDowell and some Indian friends. "I approached its design the same way I approach my work: by reading into it my past, the past of my grandparents and the materials they used for the way they lived," says Mr. Nieto. The major material is adobe whose malleability makes possible the sinuous curves of traditional Indian dwellings. This large work space faces the dramatic basin rimmed by the Sandia, Ortiz and Jemez ranges.►



Materials from the earth and hand-carved spaces contribute to the spiritual form of this one-room studio, a work of art conceived by John Nieto.

ARTIST'S ADOBE

The shepherd's loft, an old Indian invention, is warmed by the adobe chimney's stored heat.



"When the future finds us, let them say we were a magic people in this ordinary place"









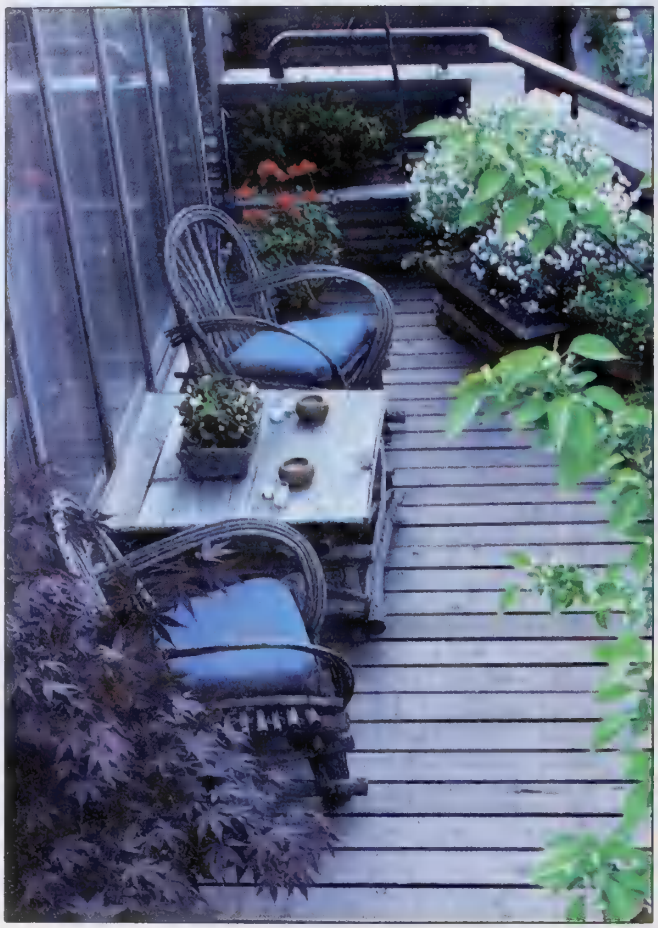
LISL DENNIS

Juniper sticks that make up the railing around the shepherd's loft (opposite) *are among the artist's handwork, as is the spirit hole* (top). *Brushes are stored on one ledge of the hearth* (above left), *designed like those found in older traditional Pueblo structures. The artist at work* (above center); *acrylic, "Indian Archer," 1983* (above right).

"When I enter the front door of the studio," says John Nieto, "I feel I'm in a creative mood. Nobody but me and the god-spirits flow through. The spirit hole was the first thing built inside; I carved it myself. The builder drew a perfect circle and I followed his outline so it would look handworked. The opening allows spirits to pass through into this work place or go back out into the universe. They won't go through square holes so I determined there would be no hard edges anywhere in the studio. There is another window that I look through as I work. Its view of the surrounding mountain ranges allows the past to come into my painting." Mr. Nieto refers to the Anasazi Indians who lived in those ranges from the 14th century and who comprised the Pueblo cliff dwellers of the mesa verde. "This studio, whose design is a natural extension of this region, is my labor of love for this inheritance."■

MR. NIETO'S GALLERY REPRESENTATION: SEE PRODUCT INFORMATION

Love of Country IN A City Setting



Buffy Birrittella has for the past 12 years been the behind-the-scenes coordinator of Ralph Lauren's hugely successful company whose clothes, cosmetics and fragrances, even the new action-wear are derived from the varieties of America's regional differences. Buffy's New York apartment reflects her private moments and her years of travel across America unearthing the beautiful old traditional crafts that flavor our national character and celebrate American style. The duplex-with-terrace apartment, her own design, was executed with Tim Macdonald of Donghia Associates. Her personal country collections are shown throughout with some of the new home furnishings Ralph Lauren is introducing this fall: rugs on floor *(right)*, bed linens, crystal, flatware and table things *(next pages)*.►





Buffy Birnbella's collections of beautifully aged country things stand off by the clean white walls and barnlike open-air setting of her city apartment. She built a furnace, she says, because "I have to have a place where things can grow."

Love of Country

"Decorating isn't something you finish," says Buffy Birrittella. "I'm constantly replacing furnishings with better and better examples of the form. It's that restless eye—it never stops searching." Her first love is baskets, shown in the hutch in the dining area *(below)*. The Indian weaving over the staircase is a treasured antique from New Mexico found on her travels.►



Love of Country



"It's a great satisfaction to live in a space that is made-to-measure. It simplifies my life."





COLORCORE PLASTIC LAMINATE THROUGHOUT BY FORMICA, BATHROOM FLOOR TILE IN POLAR WHITE BY AMERICAN OLEAN

Upstairs in the bedroom and bath the same clean lines, white walls and ordered, spare furnishings set off the rich textures of natural country materials—baskets, a hanging cupboard, woven rush-seated chairs *(top).* Storage is important to Buffy. The central column supporting the staircase *(previous pages)* is also a major closet; her made-to-measure shelves *(above right)* hold shoes and sweaters; a simple dowel peg holds towels in the bath *(above left).* The pale, blue-and-white-striped pure linen bedcovering *(top)* is from the new Ralph Lauren Jamaica collection reflecting the sumptuous British colonial portion of America's heritage (the pillow shams are among her own valued antiques).





I love substantial, beautiful old things"



The dining table *(above and bottom right)* is set with sterling flatware, full-lead crystal wine and water goblets, cotton denim placemats and polished-wood serving plates from Ralph Lauren's table settings collection. The effect is both rustic and warm, a look in keeping with the country-at-heart flavor of all Mr. Lauren's designs. These new collections will appear in fine department stores throughout the country in September. Buffy's kitchen *(top right)* is cozy and small and filled with old-fashioned baskets, trays and delicate heart-shaped wreaths. While clutter holds no charm for Buffy, she loves the beauties of carefully handworked craftsmanship. ■ *Editor* MARY EMMERLING

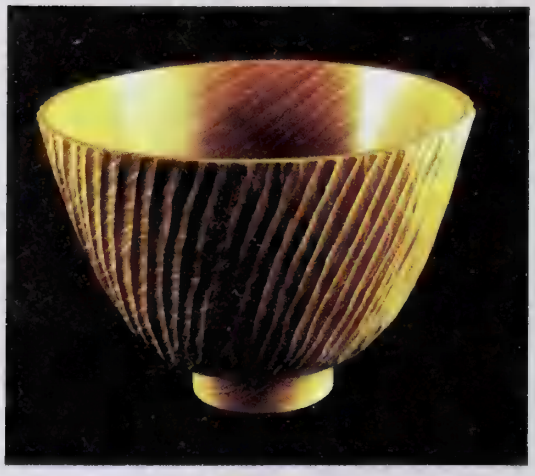
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CELEBRATING CRAFTS

Challenging our perception of the everyday object, today's finest craftsmen have gained museum status while creating beautifully versatile, one-of-a-kind designs for the home



Karen Hubert gathers grapevines and dyes reeds to turn traditional Appalachian baskets into innovative contemporary designs. Some of her adaptations: potato basket *(right)*, two-egg basket *(center)*, flat-sided key basket *(far right)*.



© JONATHAN WALLEN

The wavelike pattern on Alan Stirt's bowl results from delicate fluting, carved to contrast with the grain of the Osage orange wood. The bowl's smooth interior, worked on a wood lathe, provides further counterpoint.



© JOSEPH KUGIELSKY

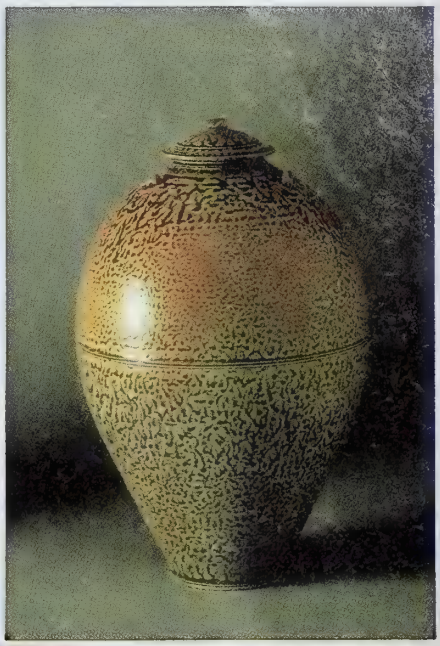
Aesthetic yet practical, Ragnar Dixon Naess's textured stoneware teapot has a glazed spout for dripless pouring and an encased oil-burning warmer, which elevates the heatproof vessel.



© DAVID ARKY

In these turned wood bowls, Bob Stocksdale combines his artistry with nature's: Ceylon ebony bowl *(right)* with a light spot from the outer sapwood; magnolia-wood bowl with dark, worm-eaten lines *(far right)*.

From *American Crafts, A Source Book for the Home* by Katherine Pearson. Text © 1983 Katherine Pearson. Published by Stewart, Tabori & Chang Publishers, New York, N.Y.



© TOM TURNER

Tom Turner simulated a runny ash glaze, a traditional folk art favorite, to give his classic porcelain urn a vibrant surface.



© DAVID ARKY

Hand forged with flourishes that recall ancient weaponry, Bob Coogan's carbon steel cleaver carries the sharpest of blades, as does his graceful steel herb chopper. ►

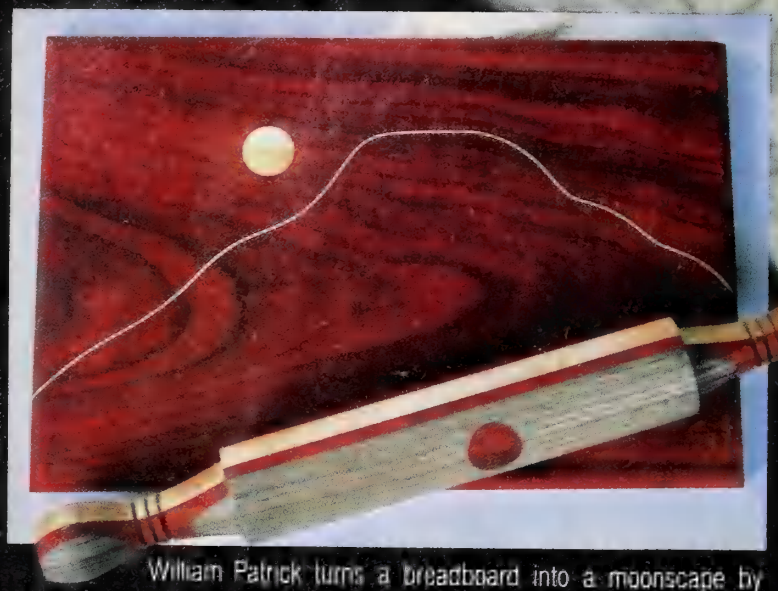
From its vermilion base to its wood top, Steve Madsen's 12-inch-tall valet box suggests skyscraper proportions.

© BROR KARLSSON

Celebrating Crafts



Walking on the beach, Susan Noland found a shell that would make the perfect bowl for a berry-serving spoon, then married it with an arc of sterling silver.



William Patrick turns a breadboard into a moonscape by sawing a piece of padauk wood and gluing a thin strip of maple between the two sections. His rolling pin has a walnut moon and tiny maple stars.



To give his cube-like sterling silver tea service its many angles, Richard Malong literally saws off corners and solders on triangular walls. Crafting his set, complete with hand-carved rosewood handles, takes him a solid month.

FOR MORE DETAILS, SEE PRODUCT INFORMATION. SEE MARKETPLACE (PAGES 20 AND 21) FOR MORE CONTEMPORARY CRAFTS TO BUY



© LESLIE BECKER

Strikingly simple yet richly detailed, Nancee Meeker's sleek porcelain vase has an elaborate crackle glaze from raku firing.

© NANCEE MEEKER

© LAURIE L. THAL

To create her clear and colored glass goblets, Laurie Thal hand-blows the cups, then quickly fuses them to the still-hot stems.

From its painted, catlike white feet to its beveled skirt and red padauk wood top, John Dunnigan's occasional table is a woodworking tour de force.

© JOSEPH W. KUGELSKY

Like real asparagus stalks, no two pieces of Walter White's sterling silver flatware—cast by the lost-wax process—are the same. The spoon bowl and fork tines are hand-hammered. ■

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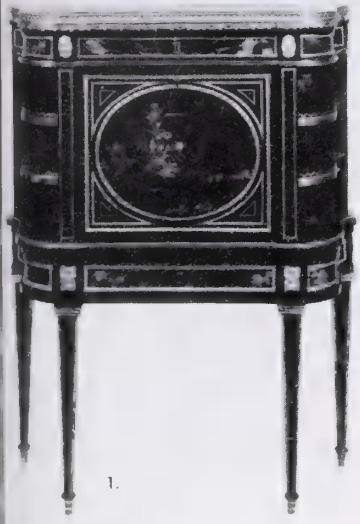
LACQUER AND JAPAN WORK: 17th-Century England Adopts An Oriental Art

Japanning became a way of giving a luxurious looking finish to inexpensive wood

By EILEEN VAN DEN HOGEN

The satiny patina and subtle luster of lacquered and japanned articles have affected the taste and pocketbook of the English-speaking collector for the last four centuries.

During the 17th century, many Londoners became fascinated by the Chinese and Japanese lacquer boards, screens and chests that the Dutch and English East India Companies began to ship home from the Orient. At first erroneously labeled "Indian goods," they were sold to wealthy London nobles who had the boards cut up to panel the walls of town house salons, or made into furniture pieces for stately homes and country palaces.

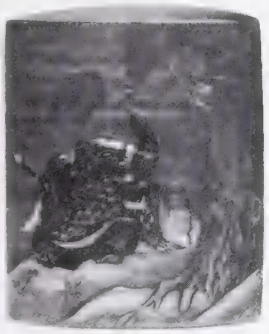


1.

This ormolu-mounted lacquer *secretaire à abattant* (in English, a "writing cabinet") was made in the last part of the 18th century by E. Levasseur.

The production of lacquer originated in pre-Christian China, but was soon imitated in Japan. For centuries, the craftsmen of both countries used lacquer to strengthen their nobility's ceremonial and household articles such as headdresses, chests, boxes and even leather armor. The Japanese eventually produced superior lacquer objects. At one time the Chinese sent apprentices in lacquer work to Japan to be taught the art.

In its natural state, Oriental lacquer is a gummy "lac," or juice, which comes from a small Chinese tree called the Rhus vernicifera. This cream-colored juice underwent a long, involved process of stirring and thickening before the workman would carefully smooth a thin layer of the lac with a brush either onto a plain wood, such as cypress, kiri, or thuja; wood which had been covered with a base of silk or hemp cloth; or even just paper which had been covered with a claylike paste. This was allowed to dry. The lac was sometimes applied and allowed to dry 36 times before the piece was ready for the design work.



2.

A 19th-century lacquered *inro*—a small box with compartments used to hold seals, medicines, etc. It was attached to a cord and worn by the Japanese whose clothes had no pockets.

Painting was often then done in gold, using symbolic motifs. For example, the peach, pine tree and tortoise represented longevity; the pomegranate stood for fecundity, etc. Birds, flowers, clouds, pagodas, trees and mountains in landscape scenes appear to have been the most common and popular designs. Varnish was put on to protect the designs. The piece was then burnished to a high gloss.

Oriental lacquer pieces were available in a variety of colors—black (most common), red, green, brown and yellow. Other ingredients such as cinnabar for red, or indigo for green tones, were also added to the lac to produce more rare color grounds. Although the majority of lacquer articles were painted, some had incised designs filled with gold and colors—known as "Bantam" or "Coromandel" work. Others had designs inlaid with precious materials.



3.

This highboy was made in the United States around 1700. Its intricate japanning, however, still shows the influence of Oriental motifs.

At first, Europeans were content►

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LACQUER AND JAPAN WORK: Craftsmen Applied 30 Coats Of Lacquer

to import lacquer pieces. It was not unusual for Dutch furniture makers to send their own wooden chests, bureaus and tables to the Orient, have items lacquered there, then ship them back to be sold in Europe. This could take up to two years.

This European version of lacquer work came to be called japanning. European craftsmen used a yellow varnish made from shellac (at the time made from resins deposited by an insect called the *cocus laccu*) and colored with pigments to approximate the look and feel of genuine lacquer. The piece to be japanned was treated with numerous coats of varnish, followed by polishing, generally with an agate pebble. The European worker often Westernized the original Oriental motifs in japan work so that it is not unusual to see designs showing men with European features dressed in Oriental costume. To represent the Oriental raised work, the decorations were outlined in gesso or gold size and built up with a composition of various products—gum arabic, sawdust, etc. The piece was then colored, polished and gilded. The various color grounds available in japanning were black, red, blue, green and, sometimes, buff.



1.

This fall-front desk with cabinet top was made about 1710 and, as with much English japanning, shows reliance on the symbolism employed by Eastern craftsmen.

Without the Rhus vernicifera tree, the European worker could never really imitate the lighter and more durable finish produced in the Orient. Yet English experts in japanning could produce a high gloss and a hard, brittle surface on items that could be later encased in a beautiful (and distracting) frame of iron or brass work by master craftsmen. During the Queen Anne period in England (roughly 1700 to 1720) a large quantity of cabinets, looking glass frames, chests, and other pieces of household furnishings, came to be japanned in this manner. As the taste for japanning in furniture suites waned there was a temporary rage for japanned long case clocks during the years from 1720 to 1770. In England, japanning became a way of giving a luxurious finish to inexpensive woods, and chinoiserie decoration was replaced with an emphasis on floral swags and flower motifs.



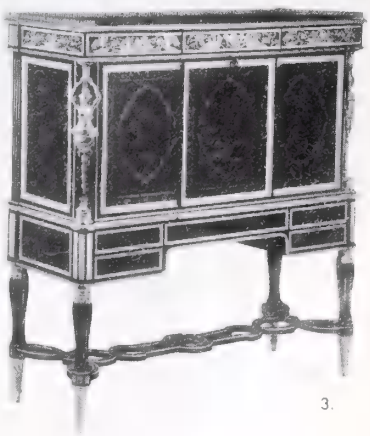
2.

A 19th-century gold-lacquered *inro* shows an official party in audience seen through a barred round window beside which a blossoming plum tree grows.

Meanwhile, across the channel in France during the 18th century, four brothers, the Martins, tried their own form of lacquer imitation, which also became popular with the English buyer. Their finish, known as vernis Martin, was executed on types of furniture and furnishings including snuff boxes, fans and sedan chairs. Originally, they imitated Oriental patterns in black and gold. They later experimented in polychrome with Western motifs.

During the same century, Thomas Allwood established a flourishing business at Pontypool in Monmouthshire where tin tea trays, candlesticks, urns and boxes were coated with scarlet, green, yellow, blue, black or white varnishes, and then heavily decorated with flowers, floral swags and landscapes in the Oriental manner. "Pontypool" japanning is still very popular today.■

Editor ROBERT J. LEVY



3.

A black lacquer and ebony cabinet made by Adam Weisweiler for the private study of Louis XVI at Versailles a few years before the Revolution.

Eileen Van Den Hogen has written for The New York Times, Yankee, Antiques Journal *and other publications.*

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From coast to coast, outdoor grilling whets the appetites of gourmets as well as casual cooks both because of its ease of preparation and its flavorful results. This age-old cooking method has fired new enthusiasm for regional fare served straight from the coals. On the following pages, we offer you grill-made menus from Connecticut, Texas and California.►

3-Star American
BARBECUES

Connecticut









MENU

Smoked Filet of Beef*
Grilled Clams and Mussels with Black Bean Sauce and Red Caper Sauce
Leeks with Herb Butter*
Corn in the Husk
Roasted Sweet Potatoes
Triple Chocolate Cookies*

MICHAEL SKOTT

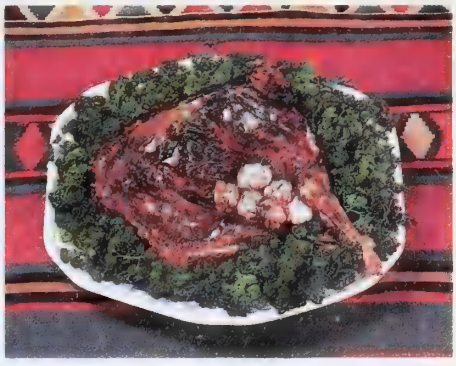
Given a smokehouse and nearby grill, all manner of meat, seafood and vegetables can be cooked until they reach their flavorful peak. In fact, you can turn the grill into a smorgasbord as did contributing food editor Martha Stewart whose guests *(preceding page)* sampled New England fare hot off the coals. Another participant: the smokehouse *(bottom left)* built by Martha's brother. One hour prior to the grilling, filets were placed in the smokehouse which had been primed over a two-hour span. Infused with the pungent flavor of hickory wood, the meat was abundantly seasoned for its turn on the fire—about 10 minutes, the same time allocated to clams and mussels. Sweet potatoes had been roasting for nearly an hour, corn and leeks for half that time. To baste the leeks and corn with herb butter, Martha fashioned a bunch of rosemary into a brush *(above left)*. The grilled meal was then transported to a quilt-covered table in the shade.►

Texas









MENU

Barbecued Quail in Red Pepper Puree*

Grilled Cabrito with Whole Garlic*

Yellow Squash with Tomatoes*

Chunky Guacamole Salad

Mexican Trifle

You'd expect peppery foods from stouthearted Texans, and Dennis Starks does the tradition proud. Owner of the Houston catering service Hot Cuisine, he carries spices to a grill fired with chips of mesquite wood (soaked for about 20 minutes in water, then piled on hot charcoals to achieve the full benefits of its smoky flavor). To retain the natural juices of his barbecued quail, Mr. Starks brushes the birds with olive oil to make sure they don't burn over a too-hot fire. This is a basting method he recommends for all varieties of meat. The cabrito (baby goat) is precooked in the oven before being similarly grilled. It is then served on a bed of parsley. As for the yellow squash, he quickly heats them on the edge of the grill. While the garlic cloves can be roasted outdoors, he suggests putting them in the oven while grill and chef are occupied with outdoor fare. When garlic is roasted, guests squeeze it from the crisped skin.► —*Editor* KATRIN TOLLESON

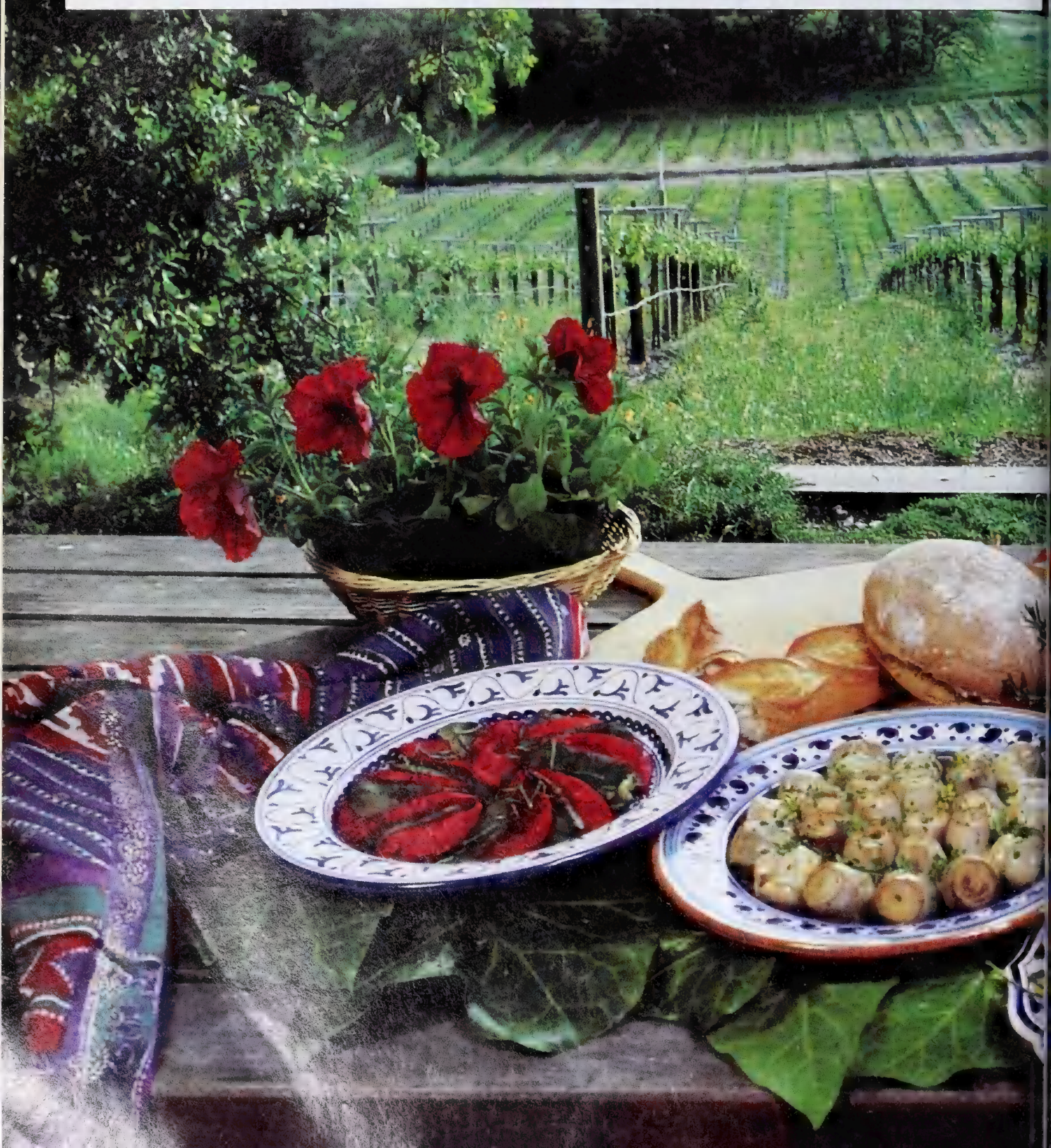
Menu

Seafood Brochettes with Basil Butter*
Grilled Duck with Coriander-Tomato Chutney*
Grilled Eggplant
Roasted Peppers with Herbs*
Baby Artichokes Marinated with Lemon Thyme
Anise Pound Cake
Strawberries and Sambuca

STARRED RECIPES BEGIN ON PAGE 124

California

When Mark Miller of the Fourth Street Grill in Berkeley, Calif., prepares a barbecue, he relies on an abundance of fresh herbs and a bed of white-hot mesquite coals. Noted for his innovative West Coast cuisine, the restaurateur has created his own regional style with south-of-the-border gusto. Coriander, for instance, flavors many a dish, while mesquite permeates grilled foods with a distinct smoked flavor and oak fragrance. The meal shown, prepared for friends at Joseph Phelps Vineyards in Napa Valley, features a duck (preroasted to eliminate excess fat) and seafood brochettes flavored with basil, an herb Mr. Miller considers compatible with salmon.■ *Editor* PENELOPE WISNER



3-Star American

BARBECUES



FOR MORE PICTURES SEE HOUSE OF GRUAUD

Julia Child Cooks For You





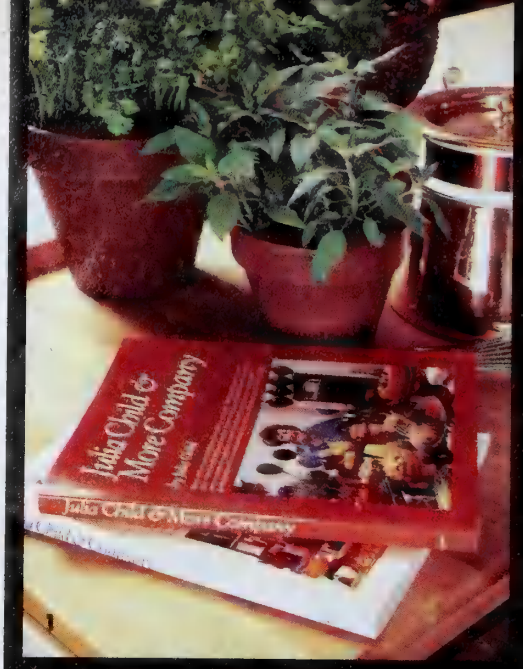
Through her books and TV appearances Julia Child has taught thousands of Americans how to cook and given countless others a genuine appreciation of fine cuisine. This fall she debuts in a new series on PBS, *Dinner at Julia's*. Its setting *(shown)* is an actual California kitchen that was remodeled to her specifications. On the following pages you'll find a sampling of the kind of recipes and food preparation tips you can expect on each week's telecast. ▶

We have pride in our chefs and our wine, and we can truly hold our own against the French or anybody else," says Julia Child, reporting on the confidence she feels Americans have developed in their own cooking culture. "I think that's what all this talk of American food is about, although perhaps we're blowing our own horns a bit too much. Just because something is regional doesn't necessarily mean that it will be good to eat."

Overenthusiasm aside, the fact is that a growing number of men and women in this country are fascinated by food and by cooking, and Julia Child herself has been a great influence, both with her television programs and with her cookbooks. Even professionals acknowledge that they began to cook seriously by working their way through *Mastering the Art of French Cooking, Volume I,* recipe by recipe. And amateurs continue to buy that book as well as *Volume II* at such a steady rate (900,000 hardcover copies printed since 1970) that both are being reissued in paperback this fall. Later books, such as those shown *(1),* do equally well.

Also planned for future publication is a large, how-to cooking primer that will also include recipes from *Dinner at Julia's.* "The recipes from the new series are not necessarily nutritional or economical," Mrs. Child concedes. "Sometimes they are very expensive, like saddle of veal. But even if people don't cook everything we show them, they enjoy seeing it prepared. We not only show how to prepare food and serve it, but also where it comes from—for example, what it is like to go shrimp fishing and how fancy chocolates are made in a factory." Here, in the kitchen that was adapted for the show *(8 and 10),* she demonstrates how to truss a duck and, after cooking, how to serve it *(9 and 11).*■

—ROBERT HOUSEMAN













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WINE & GOOD SPIRITS

By PETER QUIMME

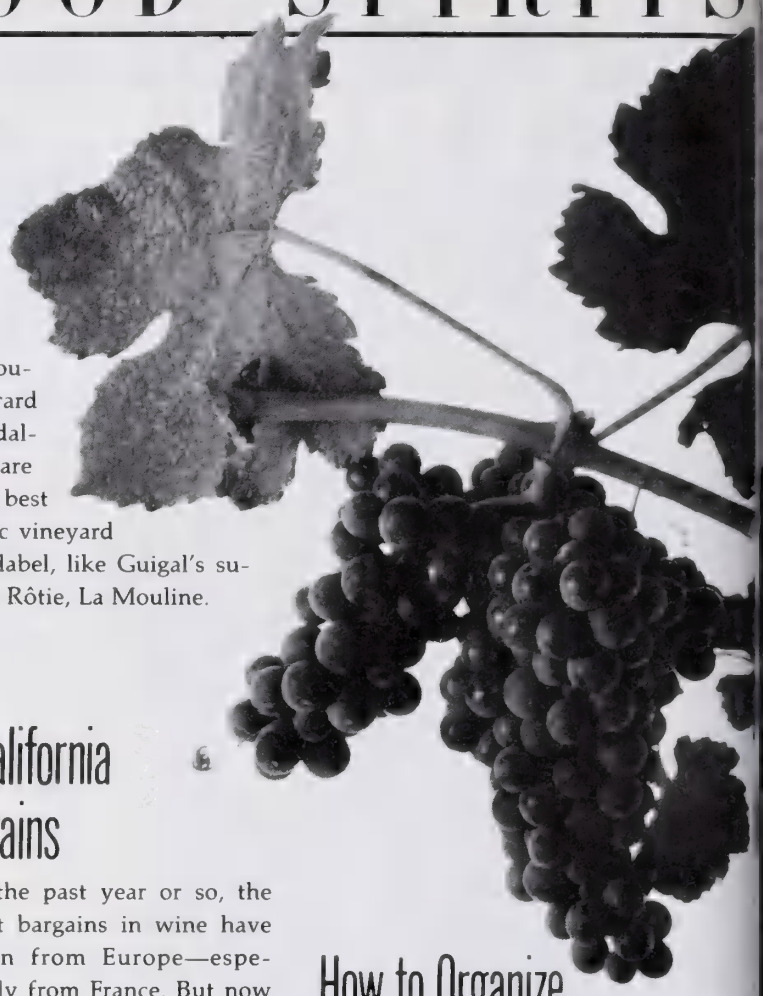
Petite Sirah: The Grape & Its Wines

Thick, rich, spicy, with an aroma of cinnamon, cardamom or pepper—that's how I'd describe the mouth-filling flavors and attractive scents of the best wines made from this historic grape in America, Australia and France. In France's Rhône Valley, wines have been made from this grape (called the Syrah there) for over 2,000 years. But the grape's exact origin is still obscure. Some think it came from Shiraz, the wine growing area of Persia; others point to Sicily. The Australians call this grape (and the wine) Shiraz, so it's easy to see which version they accept. A good Australian example available in this country is the Taltarni (the '79 is about $9).

In California some of what's called Petite Sirah is actually made from the Duriff, a lesser grape. But there is a family resemblance among the wines all produce.

California Petite Sirahs (or Syrahs, as some are called) are not as complex as those from the Rhône nor do they age as long, but they are wonderful with charcoal-broiled steak and very good values—most in the $5 to $9 range. Try examples from Wente, Fetzer, Concannon (who pioneered the varietal in California), Joseph Phelps, Parducci, Field Stone, Foppiano, Ridge, Stag's Leap Winery, Stag's Leap Wine Cellars, Souverain and McDowell Valley.

In the Rhône Valley, only the northern districts, Côte Rôtie, Hermitage, Crozes-Hermitage, St. Joseph and Cornas, make a wine that is primarily from Syrah. These big, ripe, full-bodied wines with intense fruit and spice aromas are unsurpassed for serving with your best stews and casseroles. The recent vintage of 1978 is superb, the '79 a little softer, '80 and '81 better than average. Look for examples from E. Guigal, Paul Jaboulet Aîné, Gérard Chave and Vidal-Fleury. Most are $9 to $15. The best have a specific vineyard name on the label, like Guigal's superlative Côte Rôtie, La Mouline.



Current California Wine Bargains

For the past year or so, the best bargains in wine have been from Europe—especially from France. But now the big news is that California wine prices are coming down. Some fine wine producers have already lowered their prices. Robert Mondavi, for example, is introducing a new Cabernet and Chardonnay this fall that will sell for around $6; Ridge Vineyards, noted for its reds, has a new $7.50 Mendocino Cabernet and a $6 Zinfandel. It all adds up to good news for wine drinkers tired of exorbitant prices.

Here are some other top values I've come across: Glen Ellen Proprietor's Reserve Red ($4), Pedroncelli Gamay Beaujolais ($4.50) and Chenin Blanc ($4.50), 1979 Monterey Vineyard Classic Red and 1981 Monterey Vineyard Classic White (both about $4), 1981 Parducci Mendocino Zinfandel ($6.50), 1981 Fumé Blancs from Beringer, Dry Creek, and Kenwood (all about $7), 1978 and 1979 Round Hill Vineyards North Coast Cabernet Sauvignon and Pinot Noir (both about $5.75), and the 1978 Christian Brothers Cabernet Sauvignon (about $6.50).

How to Organize a Wine-Buying Club

One question I'm frequently asked is how to organize a wine-buying group. Few of us have the opportunity to sample dozens of wines before purchasing a case of one or two favorites, but that's just what a group can do.

Here's how a wine-buying group can work. Band together with a few like-minded friends and purchase six to eight similarly priced wines of a particular type, such as the low-priced 1980 red Bordeaux now on the market. Sample wines together—perhaps before an informal dinner—and see if there aren't a few favorites. If there are, you and your friends can pool your wine purchases and thus take advantage of quantity discounts—usually 10 percent off on one case, sometimes more for several cases of wine.■

Photograph from The Great Wine Grapes and The Wines They Make by Bern L. Ramey, photography by Timothy B. Ramey. $49.95 from CBI/VNR, 7625 Empire Dr., Attn: CBI Customer Service, Florence, Ky. 41042.

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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



SOME CANNY IDEAS FOR PRESERVING FOOD AT HOME

From backyard to cupboard

For all you home gardeners, harvest time has arrived. Those who plan on enjoying the rewards of summer labors all through the winter months won't want to be without the *Ball Blue Book, the Guide to Home Canning and Freezing.* Available for $2.50 from Ball Corporation, Box 2005, Dept. HB, Muncie, IN 47302, it's packed with valuable information plus 250 recipes. Ball, a manufacturer of home preserving jars and enclosures, will also answer any questions on canning free of charge if you write to the above address.

Some jarring news

Mirro has helped simplify the canning process with the introduction of 16 items in its Earthgrown line of canning equipment. These include a vertical tong to position food in the jar without bruising it, a funnel with a larger opening, a canning dipper and a convenient jar lifter.

Canning tips

- Avoid sudden temperature changes that could crack jars. Never pour boiling water into a room-temperature jar; don't place a room-temperature jar in boiling water; never place a hot processed jar on a cool or wet surface.
- Prepare jars by washing in hot, soapy water; rinse well and keep soaking until ready to fill with food. (Dishwashers may be used for this purpose.)
- To avoid jar breakage use non-metallic utensils when filling jars and removing air bubbles.
- Never use steel wool to clean jars.

Designs for the Disabled

Whirlpool has prepared a booklet on kitchen and laundry designs that addresses the problems of positioning and installing major appliances for use by the physically disabled. For a free copy write to Appliance Information Service, Whirlpool Corporation, Administrative Center, Benton Harbor, MI 49022.



MICROWAVE CORNER

Rubbermaid has joined the microwave cookware bandwagon with a collection of white fluted cookware that stacks for easy storage. Made of Micrel, the line is temperature flexible, traveling with ease from freezer to oven. See-through lids are vented for steam release and the insertion of temperature probes. Smaller containers nest within larger ones to keep food warm.

LEMON CHICKEN

adapted from Corning's Microwave Cookbook

☐ Cut chicken breasts in half; cut each half into 8 to 10 strips.

☐ Place 3 tablespoons of butter in 2-quart casserole; microwave 1 minute. Add chicken; sprinkle with flour, tarragon and salt. Cover; microwave 4 minutes, stirring at 1-1/2-minute intervals.

☐ Place remaining butter in 1-quart casserole; microwave 1 minute or until melted. Add mushrooms; toss with butter and cook 1 minute. Stir; cook another 30 seconds. Add to chicken.

☐ Dissolve bouillon powder in 1/4-cup hot water. Pour on chicken. Add lemon slices. Cover; cook 5 minute or until chicken is tender. *(For details on Corning's book, see Product Information.)* ■

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QUICK COOK

Prolong summer idylls with basil-scented, coal-grilled Cornish game hens



In September the produce from our own gardens and from local growers is extremely plentiful. It's a challenge to use as many of these fresh offerings as possible in our everyday cooking and still remain original. Try new combinations of familiar things—yellow squash sautéed instead of steamed, mixed with red onion and sun-dried tomatoes; corn, scraped off the cob after cooking and mixed with a rich vinaigrette; beets, pureed instead of sliced or grated and served hot with a cream and vinegar dressing. There's still time to use the outdoor grill and barbecuing is one of the most pleasant ways of cooking.

The following menu makes use of the abundance of tomatoes, the grill and the early autumn bounty of fruits. This meal serves four amply. —MARTHA STEWART

Sliced Tomatoes With Fontina and Mozzarella

- 4 medium tomatoes, ripe and firm, cut into 5 slices each
- 1/2 pound fontina cheese, sliced
- 1/2 pound fresh mozzarella, sliced
- 1/4 cup olive oil
- 4 sprigs fresh basil
- Salt to taste

1. Heat oven to 400°. In individual shallow baking dishes, arrange slices of tomato with alternating slices of both cheeses.
2. Sprinkle with olive oil, salt to taste and bake for 7 to 10 minutes until cheeses have begun to melt. Top with leaves of fresh basil and serve hot.

Grilled Halves of Cornish Hens

- 4 small Cornish hens, split
- Salt and pepper to taste
- Basil butter (see following recipe)

Grill halves of hens over hot coals until golden and crispy brown. During grilling, brush often with basil butter and turn every 3 minutes to cook evenly. Hens should be cooked in 20 to 24 minutes. Do not let flames get strong, or hens will blacken.

Basil Butter

- 2 sticks (1/2 pound) unsalted butter
- 4 large sprigs of basil, finely chopped
- 2 tablespoons white wine
- 1 shallot, finely chopped

Melt butter in saucepan with other ingredients. Cook over low heat until shallot is tender. Use in melted state for basting hens.

Sautéed Yellow Squash

- 4 small yellow squash, cut into 1/4-inch slices
- 2 cloves garlic, peeled
- 4 imported, sun-dried tomatoes preserved in olive oil*
- 2 tablespoons oil from the tomatoes
- 2 tablespoons olive oil
- 1/2 red onion, thinly sliced

1. Heat olive oil in large skillet. Sauté garlic for 3 minutes, taking care not to brown it.
2. Add squash slices and sauté until golden brown. Remove to side dish.
3. Sauté red onion slices briefly, and add to squash. Heat tomatoes in their oil and in remaining olive oil and pour over squash. Serve hot. (*Pumate is the brand I prefer.)

Italian Garlic Bread

- 12 thick slices whole wheat Italian bread (bought or homemade)
- 5 cloves garlic, crushed and peeled
- 1/2 cup green olive oil
- Salt and freshly ground pepper

Preheat broiler. Toast bread on both sides until light golden brown. Rub 1 side with crushed garlic. Brush generously with olive oil, soaking 1 side lightly. Sprinkle with salt and pepper and serve warm.

Note: Italian whole wheat bread can be made by using half white and half whole wheat flour in a standard French bread recipe.

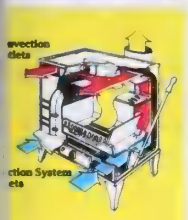
Salad of String Beans, Red Onion, Apples and Chevre

- 1 pound small string beans (stem end removed), blanched and cooled ►

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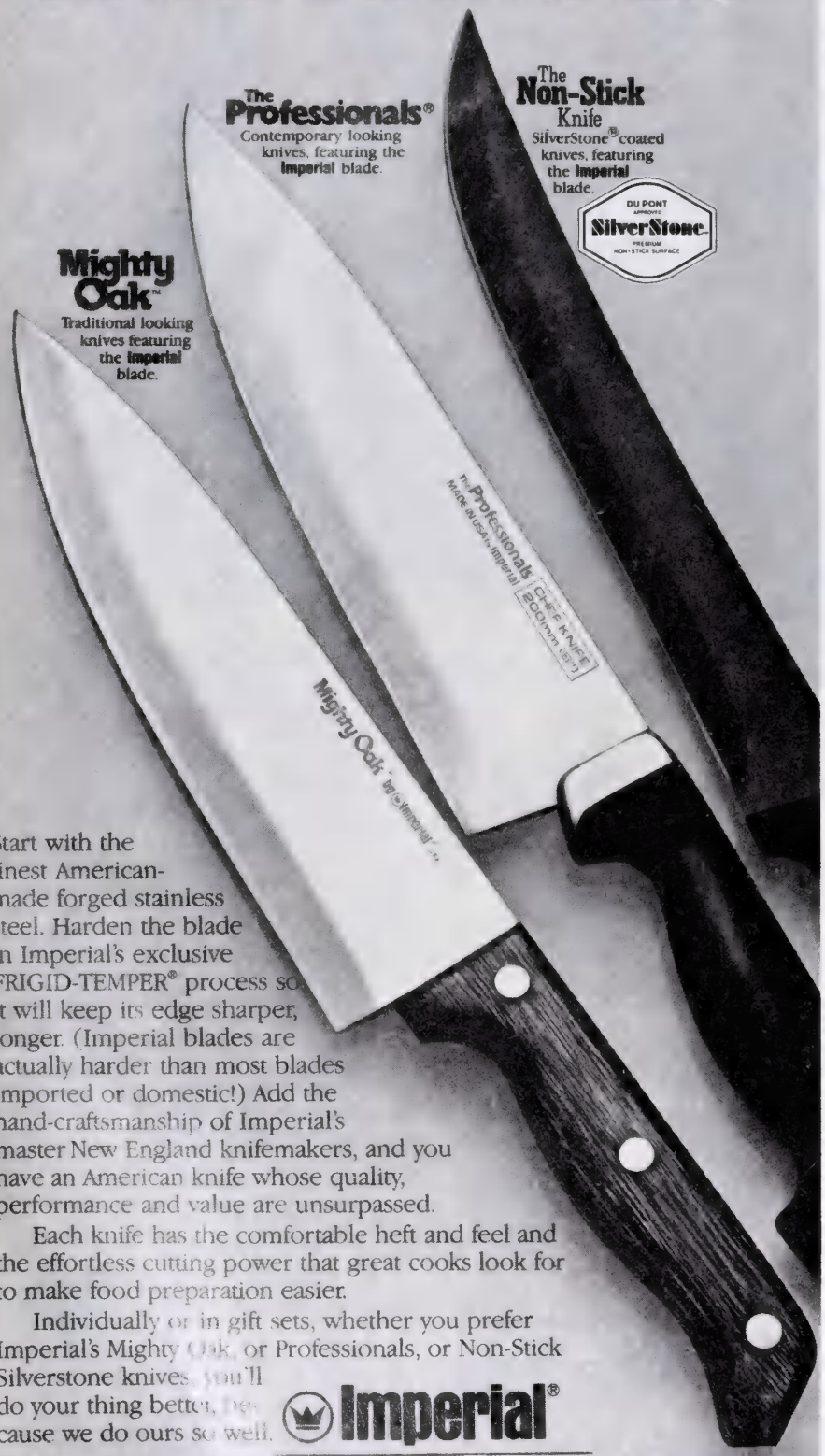
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JULIA CHILD COOKS FOR YOU

Continued from page 107

Initial roasting

☐ Preheat oven to 350°F. Place ducks breast up in roasting pan and set in middle level of preheated oven. Roast 30 to 35 minutes, or until breast meat is just springy to the touch (rather than squashy like raw duck)—this means the breast meat is just rosy and easy to carve, but the legs and thighs (which will cook more later) are still rare.

Skinning and carving—preliminaries to final cooking

☐ While the duck is still warm, peel off its skin as follows: Cut a slit down the length of the duck on either side of the breastbone, and remove skin from breast and thighs.

☐ Now cut up the duck. Remove leg-thigh sections and separate legs from thighs; peel as much skin off them as you can and cut off visible fat. Cut fat and skin into strips 1/4 inch wide and place in a baking dish. Paint legs and thighs with a thin coating of mustard, roll in crumbs and arrange in another baking dish; sprinkle tops with a dribble of duck roasting fat or melted butter.

☐ Film a frying pan (not of cast iron) with duck fat or melted butter, sprinkle in half the shallots or scallions, carve the breast meat into neat slices and arrange in the pan. Season lightly with salt and pepper and sprinkle with the remaining shallots or scallions. Pour in the Port or Madeira and the reserved duck stock. (You may wish to roast the carcasses and wings—which have little meat—a few minutes more and save for the cook's lunch the next day; that's what I do, at least.)

● May be prepared to this point several hours before serving.

Finishing the ducks

☐ Preheat oven to 400°F. Half an hour before you plan to serve dinner, set baking dishes with crumbed legs and thighs and skin strips in the upper-third level. Roast skin until the pieces have browned nicely and rendered their fat; remove with a slotted spoon to a plate covered with paper toweling to drain; then toss with a sprinkling of salt and pepper. Roast legs until just tender when pressed—about 30 minutes. Keep both warm in turned-off

oven, door ajar, until you are ready to serve.

☐ Between courses, as you are changing plates, bring the pan with the duck breast slices barely to simmer, to poach the meat but keep it the color of a deep blush. Then arrange it on a hot platter and rapidly boil down the cooking juices until syrupy while you arrange the legs and the skin cracklings on the platter; pour the reduced pan juices over the breast meat and serve.

CHESAPEAKE LUMP CRABMEAT APPETIZER

Since how much you season your crabmeat depends entirely on its quality, I can only make suggestions. Freshly boiled crabmeat needs nothing on it, I think, only lemon, salt and a peppermill passed at the table, and to each his own. Frozen and canned crab are very much up to you and your tastebuds as you fix your appetizer. Lemon juice, certainly, and often you will need very finely minced shallot or scallion, sometimes a little minced celery, and fresh minced dill or fragrant bottled dill weed, plus salt and pepper, and perhaps a tossing with good olive oil; I like to pass mayonnaise separately, for those who wish it. Arrange the crab on a bed of either shredded lettuce or romaine, or surround it with watercress, or wreathe it in seasoned ripe tomato pulp or red pimiento. You could also include quartered hard-boiled eggs, but that would be dictated by how much crab you were serving per person—and since crab is a luxury, 1/3 cup for each guest is generous enough.

PUREE OF PARSNIPS

1-1/2 pounds parsnips
2 to 3 large carrots
Salt
3 to 5 tablespoons cream
2 tablespoons butter
Pepper

☐ Trim and peel the parsnips and carrots and cut into slices about 1/3 inch thick. Place in a saucepan with water barely to cover and a teaspoon of salt. Bring to the boil, cover pan and boil slowly 20 to 30 minutes until parsnips are tender and water has almost evaporated.

☐ Using a vegetable mill or food processor, puree the vegetables and return to saucepan. Beat in the cream and but-

(Continued on page 120)





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JULIA CHILD COOKS FOR YOU

Continued from page 119

ter, and season to taste with salt and pepper. Set pan in another pan containing simmering water, cover and let cook 20 to 30 minutes more—note the subtle change in taste that takes place. Correct seasoning before serving. Serves 4 to 6.

• May be cooked in advance and reheated over simmering water.

FRESH GREEN BEANS SIMPLY BOILED

☐ The fresh green beans here are mostly for color and need no formal recipe since they are so easy to do the French way. Choose crisp snappy ones, rapidly pull off one end, drawing it down the bean to remove any lurking string, and do the same with the other end. Wash in cold water, drain and, if you are not cooking them soon, wrap in paper towels and refrigerate in a plastic bag. When ready to cook them—which you can do several hours in advance—have a large kettle with 10 quarts of rapidly boiling salted water at the ready (for 2 pounds beans), drop in the beans, cover the kettle until the beans come back to the boil, then uncover and let beans boil rapidly for 5 minutes or so. Test by eating one or two, and as soon as just cooked through, set a metal colander curved side down in the kettle and tip to drain the beans. Then, with colander still in, refresh the beans for several minutes in cold water—you can even add ice cubes to the water to speed the cooling. This sets the fresh green color and the texture.

• If boiled in advance, drain thoroughly and refrigerate in a clean towel.

☐ Shortly before serving, toss in a large frying pan for a moment to evaporate excess moisture, then toss with butter, drops of lemon juice, and salt and pepper to taste. (Or serve cold, with oil and lemon dressing, a sprinkling of minced shallots or scallions, and parsley.)



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THE LOS GATOS GÂTEAU CAKE

A dacquoise type of apricot-filled torte

The Meringue-Nut Layers:

- 3/4 cup each toasted and skinned hazelnuts and blanched toasted almonds
- 1 cup sugar
- 3/4 cup (5 to 6) egg whites
- Pinch salt and 1/4 teaspoon cream of tartar
- 3 tablespoons additional sugar
- 1 tablespoon pure vanilla extract
- 1/4 teaspoon almond extract

Equipment:
A blender or food processor; 2 pastry sheets about 12 by 15 inches each (nonstick recommended); a 14-inch pastry bag with 1/2-inch tip opening; a flexible-blade spatula

☐ Using a blender or food processor pulverize the hazelnuts with half the sugar, then the almonds with the remaining sugar. Preheat oven to 250°F, placing racks in upper- and lower-third levels. Butter and flour the pastry sheets and trace four 12-by-4-inch rectangles on them.

☐ Beat the egg whites at slow speed until they have foamed, then beat in the salt and cream of tartar; increase speed gradually to fast, and beat until egg whites form stiff shining peaks. Immediately sprinkle in the remaining 3 tablespoons sugar while beating, add the vanilla and almond extracts, and continue for 30 seconds more. Remove beater from stand and at once sprinkle on the pulverized nuts and sugar by big spoonfuls, folding them in rapidly with a rubber spatula as you do so. Scoop the meringue into the pastry bag and squeeze out onto the traced rectangles, starting at the edges of each and working inward; smooth with a flexible-blade spatula. Set in oven and bake about an hour, switching levels every 20 minutes or so. The meringue layers are done when you can gently push them loose; do not force them, since they break easily and will budge only when they are ready. Remove to a rack.

• If not used within an hour or so, keep in a warming oven at 120°F, or wrap airtight and freeze.

The Apricot Filling (about 2-1/2 cups):

- 1 pound dried apricots
- 1 cup dry white French vermouth
- 2 cups water
- 1 stick cinnamon
- Zest (colored part of peel) of 1 orange
- 2/3 cup sugar
- 2 tablespoons orange or apricot liqueur and 1 tablespoon cognac or rum

☐ Place the apricots in a saucepan and soak in vermouth and water several

(Continued on page 124)



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JULIA CHILD COOKS FOR YOU

Continued from page 120

hours or overnight until tender. Then simmer with cinnamon and zest of orange for 10 minutes; add the sugar and simmer 10 minutes more or until very tender. Drain thoroughly and puree, using food processor or vegetable mill. Boil down cooking liquid (if any) to a thick syrup, and stir into the puree along with the liqueur.

• May be completed a week or more in advance; cover and refrigerate.

Butter Cream (1 to 1-1/2 cups):

(make just before using)

- 8 ounces unsalted butter
- 10 ounces (2 cups, sifted directly into cup) confectioners' sugar
- 2 egg yolks
- 1 tablespoon pure vanilla extract
- 3 to 4 tablespoons orange or apricot liqueur, cognac, or rum

Equipment:

An electric mixer

☐ Beat the butter in a bowl over hot water just until softened, then beat in the sugar and continue for a minute or so until light and fluffy. Add the egg yolks, beating for 1 minute, then beat in the vanilla and liqueur. If too soft, beat over cold water until of easy spreading consistency.

Assembling the Cake:

(and additional ingredients)

- About 1 cup confectioners' sugar in a sieve or shaker
- 2 cups (about 8 ounces) shaved almonds, lightly toasted
- Lightly whipped and sweetened cream to serve with the cake (optional)

Equipment:

A serving board or tray to hold the cake; wax paper; a flexible-blade spatula; rubber spatulas

☐ The meringue layers break easily, but don't worry if they do; breaks—or San Andreas faults, as one California friend terms them—can be disguised. Save the best one for the top of the cake, 2 more for layers, and the final one is there just in case. Place double layers of wax paper strips on the serving board in such a way that they can be slipped out from sides and ends of cake after icing.

☐ Set the least attractive of the meringue layers on the board, adjusting the wax paper to fit just under its edges. Reserving almost two thirds of the butter filling to ice the sides of the cake, spread half of what remains on the meringue layer, then cover with half of the apricot puree. Set a second meringue layer on top, and repeat with a spreading of butter cream and the remaining apricot. Top with a final meringue layer, and if it is unblemished dust with a coating of confectioners' sugar. (If it is irreparably cracked, too much so to be disguised with sugar, ice it with butter cream and later sprinkle with almonds.)

☐ Spread butter cream all around sides of cake. Then, with the palm of one hand, brush almonds all around to make an informal decoration. (Scatter almonds on top, if you have the San Andreas fault to deal with.) Chill cake—you may wish to cover it with a long box.

• May be refrigerated for a day or two; the meringue layers gradually soften as the cake sits. Cake may be frozen; thaw in the refrigerator for several hours.

☐ *To serve:* Cut cake into serving pieces from one of the small ends; a dollop of lightly whipped cream on the side goes nicely with the tart apricot filling.

☐ *Remarks:* This recipe allows for a good amount of butter cream, and you may wish to set a little aside. Then, if a reasonable amount of cake is left over, you can refrost the cut end and present, for all the world, a fresh new cake for its next go-around. As an aid to keeping the meringue-nut layers more crisp, you could paint top of bottom one, both sides of middle one, and bottom of top layer with the following apricot glaze, letting it set for several minutes before filling the cake.

☐ *To make apricot glaze:* Boil up the contents of a 12-ounce jar of apricot preserves with 3 tablespoons sugar, stirring, until last drops from a spoon are thick and sticky glaze should reach 238°F. Push through a sieve and use while still warm; return any left over to jar and keep for future glazings.

☐ *The fourth meringue layer:* If you are sure of your layer stability, you can pulverize this one and either stir it into your apricot puree, or save it for a dessert topping. Or freeze it, and when you want finger cookies, cut it into crosswise strips with a serrated knife, sawing gently; cover with confectioners' sugar, or the icing of your choice. Makes one 12-by-4-inch cake about 2 inches high, serving 12 to 14. ■

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CONNECTICUT BARBECUE

Continued from page 100

SMOKED FILET OF BEEF

- 1 well-trimmed filet of beef (about 3 to 3-1/2 pounds)
- 1/4 cup olive oil
- 3 tablespoons very coarsely ground black pepper (a fragrant kind—Tellicherry or Malabar)
- 1 teaspoon coarse salt

☐ Rub filet with oil, then roll in sal and pepper, coating well. Let filet stanc at room temperature while smoke house heats. Use a commercial smoke or a homemade smokehouse. (My brother, George, constructed mine from old pine and cedar shingles—approximately 6 feet square and 5-1/2 feet tall at peaks, airtight except for a door and one plastic 3-inch pipe which permits a small draft into fire bin. The floor is of old brick with a 2-by-2-by-1-foot-deep hole in center.) Build a fire of wood kindling and charcoal. Let it get very, very hot, then add fruit woods, fragrant mesquite or dried apples, pears and herbs. Rails in the peak hold meat. Smoke the filet for 45 to 60 minutes, without opening door of house. Remove and grill over coals until hot. Slice across grain.

LEEKS WITH HERB BUTTER

One medium leek per person

Herb Butter:

- 1/4 to 1/2 pound unsalted butter, melted
- 3 tablespoons finely chopped herbs (tarragon, chervil, dill, basil, parsley, oregano)

☐ Clean and trim leeks, carefully washing away all traces of sand.

☐ Drop leeks into large pot of boiling water and gently boil for 4 to 5 minutes. Drain and immediately immerse in ice water to cool. Drain well.

☐ When coals are hot, place poached leeks on grill. Turn frequently, lightly blackening the exterior of the leeks. While grilling, brush generously with herb butter.

TRIPLE CHOCOLATE COOKIES

- 8 ounces semisweet chocolate
- 3 ounces bitter chocolate
- 3/4 stick butter
- 3 eggs
- 1 cup sugar
- 2 teaspoons instant espresso
- 1 teaspoon vanilla extract

(Continued on page 126)

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CONNECTICUT BARBECUE

Continued from page 124

- 1/3 cup flour, sifted
- 1/4 teaspoon baking powder
- 1/4 teaspoon salt
- 1-1/2 cups chocolate chips
- 1-1/2 cups pecans
- 1-1/2 cups walnuts

☐ Preheat oven to 350°.

☐ Melt semisweet and bitter chocolate with butter over gentle heat until smooth. Cool.

☐ Sift flour, baking powder and salt together.

☐ Beat eggs, sugar, espresso and vanilla until fluffy. Add chocolate and then add flour mixture. Beat just until blended. Stir in chips and nuts.

☐ Drop onto parchment-lined baking sheets in 3-tablespoon amounts. Bake 10 to 12 minutes. Centers should remain somewhat soft and fudgelike. *Note:* This recipe is an adaptation of Maida Heatter's fabulous Mulattoes.

TEXAS BARBECUE

Continued from page 101

BARBECUED QUAIL IN RED PEPPER PUREE

Red pepper sauce:

- 5 large red bell peppers
- 4 slices white bread, crusts removed
- 1/4 cup olive oil
- 1/2 teaspoon salt

- 12 quail, split down the back
- 1/4 cup olive oil
- Juice of 1 lemon
- Salt and pepper

☐ Remove seeds and stems from red peppers and cut into strips 1 inch wide. Cook in boiling water approximately 10 minutes until tender. Drain. Soak bread in water and squeeze out excess. Put bread and peppers in food processor; puree until smooth. With processor running, slowly add oil and then salt.

☐ Brush quail with oil and lemon juice, salt and pepper, and grill over medium heat approximately 7 minutes on each side.

☐ Pour sauce into serving dish, top with quail and garnish with small peppers.

GRILLED CABRITO WITH WHOLE GARLIC

- 1 leg of cabrito (or substitute a leg of lamb)
- 5 whole garlic pods

Marinade:

- 2 cups red wine
- 1 cup olive oil
- 2 tablespoons oregano
- 3 tablespoons red wine vinegar
- 1/2 bunch parsley chopped
- 1 tablespoon cracked black pepper

- 2 pounds mesquite wood chips

☐ Dry meat with paper towels. Make small incisions with knife and insert a dozen garlic cloves into meat. Marinate meat in ceramic or plastic container overnight, turning occasionally.

☐ Soak mesquite chips 1/2 hour in water. Build fire in pit and allow to burn down to medium heat, add chips and put lamb on grill. Smoke approximately 4 hours over medium-low heat.

☐ Meanwhile rub whole garlic pods with olive oil, wrap in aluminum foil and place over grill for the last hour. Serve with meat.

YELLOW SQUASH WITH TOMATOES

Pesto sauce:

- 1 cup clean basil leaves
- 2 tablespoons Parmesan cheese
- 4 cloves garlic
- 1/2 cup olive oil
- 1/2 tablespoon salt

- 8 crookneck yellow squash
- Tomato wedges

☐ Puree ingredients for pesto sauce.

☐ Wash 8 crookneck yellow squash and cut out a small wedge. Replace with a small wedge of ripe tomato. Brush with pesto and grill for 10 minutes over medium heat until tender.

CALIFORNIA BARBECUE

Continued from page 103

SALMON AND SCALLOP BROCHETTES

- 1 pound whole sea scallops (about 30 to the pound)
- 1-1/2 pounds filet of salmon, cut into 1-inch squares or equal to size of scallops
- Virgin olive oil

☐ Thread scallops and salmon squares alternately onto 8-inch bamboo skewers. Pieces should be close together but not too tight. Brush them lightly with olive oil and place on a very hot mesquite grill.

☐ Grill 3 to 4 minutes on the first side, 2 minutes on the second, turning only once. After turning brush with olive oil once. Be careful not to drip oil onto coals as it might flare up. Serve brochettes with basil butter *(recipe follows).* Serves 8.

(Continued on page 128)

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CALIFORNIA BARBECUE

Continued from page 126

BASIL BUTTER

- 1 pound sweet butter at room temperature
- 2 large bunches basil, chopped with a stainless steel knife
- Juice of 1/2 lemon or to taste

☐ Mash or beat butter and basil together with wooden spoon by hand to prevent oxidation of basil which would make it darken. Serve butter at warmer than refrigerator temperature so that it melts evenly. Serves 8.

GRILLED DUCK

- 12 large, fresh garlic cloves, peeled
- 1/2 cup salt
- 2 large (4-1/2 to 5 pounds) ducks (the larger the duck the better the proportion of meat to bone and fat), eact cut into quarters
- Salt and freshly ground black pepper

☐ Put garlic and salt in blender or food processor and process until it turns to paste, scraping down sides occasionally. Or use mortar and pestle. Rub paste over duck pieces. Leave on 1/2 hour at room temperature. (The longer paste is left on the stronger the flavor. Do not overdo.) Wash duck well to remove all traces of salt. Dry.

☐ Roast duck, skin side up, on a sheet tray in the top third of a preheated 400° oven for 1/2 hour. Pour off and discard duck fat. If done ahead duck pieces should be left covered at room temperature, but not refrigerated. (Chilling would congeal and toughen meat.)

☐ To finish, dust duck on both sides with salt and pepper and place over medium-hot mesquite grill or broil. Cook 8 to 15 minutes or until skin is crisp and lightly brown. Be careful duck fat doesn't flare up. Serve with coriander-tomato chutney. Decorate with borage flowers if desired. Serves 8.

CORIANDER-TOMATO CHUTNEY

- 3/4 cup finely diced sweet red onion
- 1/4 cup virgin olive oil
- 4 cups skinned, seeded and chopped ripe plum tomatoes
- 2 bunches fresh coriander
- 1 large fresh jalapeño pepper, julienned with seeds removed
- 1 teaspoon salt
- 1/2 teaspoon lightly toasted cumin powder (either toast powder in dry pan over medium heat until fragrant or toast whole seeds in dry skillet, then grind)
- Juice of 1 large lime

(Continued on page 133)

GARDEN GUIDE

SEPTEMBER

Once rarities, orchids can now be grown on your own windowsill

By KEN DRUSE

Orchids have the most beautiful flowers of all plants. However, their rarity, mystery and high prices keep them from becoming popular houseplants. But recent developments will soon make orchids available to everyone.



Phalaenopsis, the Moth Orchid

Orchids are hard to propagate—one reason for the hefty prices. Growers must start them from hand-pollinated seeds. The seeds have no coat so they have to be started on sterile agar in light- and heat-controlled laboratories. It takes seven years to produce a blooming-size plant. Some years ago, French scientists invented merestem culture: a way of "cloning" plants. Plants are still grown in labs, but as a result of this method thousands of duplicates can be made from one plant. As supply goes up, prices go down.

Many orchids have to be grown in greenhouses, but I've grown some on the windowsill with great success.

For warm spots, try phalaenopsis or moth orchids. They have sprays of white or pink flowers often with leopard-spotted centers. Keep them moist.

Cattleyas are the orchids that adorn the wrists of half the prom-goers in America. They need lots of sun and like to dry out between waterings.

Oncidiums are good for beginners. They have long spikes covered with "clouds" of spotted flowers. Each year one of mine produces 10-foot-long shoots with flowers that last up to three months.

The easiest orchid I've grown is Dendrobium phalaenopsis, a species that loves cool temperatures. Twice a year it grows vertical spikes with magenta flowers.

Orchids love humidity. Grow them above trays filled with moist pebbles. There are two types of orchids: terrestrial, those that grow on the ground; and epiphytic, those that grow in debris trapped in rock crevices or tree crotches. Terrestrial orchids must be kept evenly moist but never waterlogged. Epiphytes have water-storing "pseudobulbs" beneath their leaves and thick air roots. They like to dry out between waterings.

When you buy plants, they will be potted either in shredded fir bark (a fibrous, reddish medium) or in chopped osmunda fern (a coarse, twiggy black medium loved by the epiphytes). Plants in fir bark need a high nitrogen fertilizer such as 30-10-10. Plants in osmunda like a balanced flower-producing preparation such as 5-10-5. Feed plants when they are in active growth every third time you water with a solution of one teaspoon to a quart of water. At other times, dilute food to one-quarter strength. *(For a list of orchid sources, see Product Information.)*

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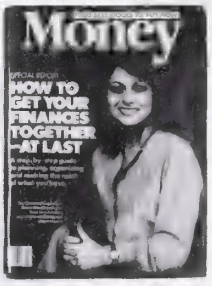
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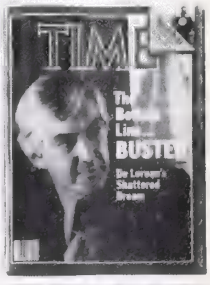
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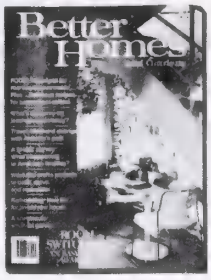


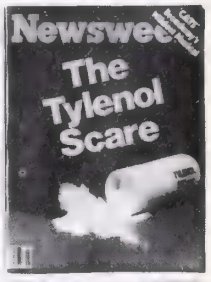


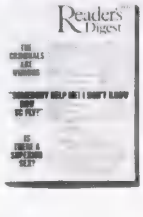




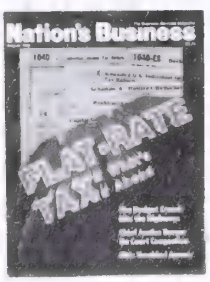


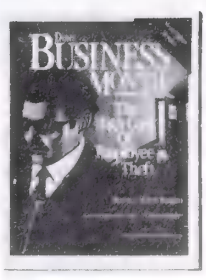


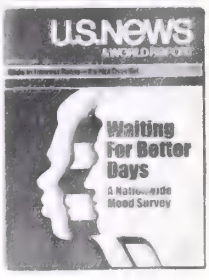












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CALIFORNIA BARBECUE

Continued from page 128

] Add onion to olive oil in heavy pan nd cook over low heat making sure hat onions do not color or fry. Add omato.

] Put coriander and 1 cup water in lender or food processor and process 1 o 2 minutes. Pour through sieve into ooking pot. Press down lightly on ieve. (This coriander "water" gives the erb's flavor without risk of the ooked whole herb blackening during ooking.) Add the jalapeño (leave the eeds in the dish for a hotter flavor), alt and cumin. Cook over medium eat 10 to 15 minutes while stirring ntil mixture has consistency of medi- m puree. Add lime juice and remove rom heat. Serve with duck. Do not use s a sauce while grilling or sauce will lacken and burn.

ROASTED PEPPERS WITH SAFFRON, GARLIC AND ROSEMARY

- 5 large red bell peppers
- 5 large green bell peppers
- 1 tablespoon saffron threads
- 1/3 cup strong red wine vinegar
- 3 large whole garlic cloves, crushed with flat of knife
- 1 tablespoon crushed whole fresh rosemary leaves bruised with dull edge of a knife to release juices
- 1/4 teaspoon salt
- 1/4 teaspoon freshly ground black pepper
- 1 cup virgin olive oil

] Roast peppers over open gas burner ntil evenly blistered all over. Place in overed pan and wait 20 minutes to let hem steam. Remove blistered skin and eeds trying to keep pieces as large as ossible. Do not rinse the pieces under faucet or they will lose pepper juices. ut peppers into quarters lengthwise.

] Marinate saffron threads in vinegar n a stainless steel bowl for at least 1/2 our at room temperature. Add rushed garlic, rosemary, salt and pep- er, and whisk in olive oil.

] Arrange peppers in one layer, skin de up, alternating red and green in ow serving dish. Pour vinaigrette over o saffron and rosemary will be on op) and let sit at least 1/2 hour at oom temperature before serving. If one ahead, refrigerate. Let them re- urn to cool room temperature before erving. If cold, oil will be congealed. erves 8.■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices ▪▪ approximate.

MARKETPLACE

●*Page 20 top to bottom:* **Shaker armchair and side chairs** in different color webbings and wood finishes by special order—Ian Ingersoll Cabinetmaker (M), The Tollhouse, West Cornwall, CT 06796; American Country Store (R), 969 Lexington Ave., New York 10021. **Floor cloth** can be custom ordered—John Carson/Deborah Raven, 425 Broome St., New York 10013. **Throw** of mohair, silk, wool and ribbon—Mabel's (R), 1046 Madison Ave., New York 10021. **Porcelain vase**—Neiman-Marcus (R), 5285 Belt Line Rd., Dallas, TX 75240; Convergence (R), 484 Broome St., New York 10013; Craft and Folk Art Museum (R), 5817 Wilshire Blvd., Los Angeles, CA 90036; Scott McDowell (R), 246 W. 18th St., New York 10011. **Dancing Table** of painted padauk wood—Convergence (R), 484 Broome St., New York 10013. **Madras dinner plate,** also 8-inch diameter, $50—Neiman-Marcus (R), 5285 Belt Line Rd., Dallas 75240. Panache (R), 714 Vernon Ave., Glencoe, IL 60022; Gordon Foster (R), 1322 Third Ave., New York 10021. **Terra-cotta bowl**—Zona (R), 484 Broome St., New York 10013.

●*Page 21:* **Navaho glass bowl,** "Olla," 8¼ inches in diameter—Leonard Di Nardo (R), Lambertville, NJ 08530. **Rug** by Oaxaca Indians, Luna D'Oro (R), 66 Greene St., New York 10012. **Large Jemez redware bowl and Santo Domingo redware bowls**—Twenty Six Horses (R), 484 Broome St., New York 10013. **Futon table**—Convergence Gallery (R), 484 Broome St., New York 10013. **Spalted maple vase,** 11 inches in diameter, similar vases, $2,000 to $5,000 (by appointment only)—Lindquist Studios Gallery (R), Patch Rd., Henniker, NH 03242. **Pine needle basket**—Neiman-Marcus Stores (R), 5285 Belt Line Rd., Dallas 75240. **White cedar basket**—Gordon Foster (R), 1322 Third Ave., New York 10021; Material Possessions (R), 955 Lindon Ave., Winnetka, IL 60093.

PERSONAL STYLE

●*Page 57:* **Designer:** John Saladino, 305 E. 63rd St., New York 10021.

●*Page 58 to 59:* **Tray**—Bardith Ltd. (R) (T), 901 Madison Ave., New York 10021. **Linens**—D. Porthault Inc. (T) (R), 57 E. 57th St., New York 10022. **Earthenware and sterling silver flatware**—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Fern and lilacs English chintz**—Cowtan & Tout Inc. (T), 979 Third Ave., New York 10022. **Needlepoint rug,** 20th c.—Coury Rugs Inc. (T), 515 Madison Ave., New York 10022.

●*Page 60:* **Decanters, cachepots, scissors, clocks, frame, cup and saucer**—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **George III mahogany writing table,** English, c. 1770; **George III mahogany master's armchair,** c. 1750; **George III mahogany secretaire bookcase,** English, c. 1785; **George III satinwood tea caddy,** English, c. 1780; **George III mahogany tea caddy,** English, late 18th c; **George III mahogany brass-bound bucket,** late 18th c; **George III mahogany wine cooler,** English, mid-18th c; **pair of terrestial and celestial globes** by Loring, c. 1868; **George III inlaid box,** English, c. 1790—Florian Papp (T) (R), 962 Madison Ave., New York 10021. **Antique Baksheish carpet**—Vojtech Blau Inc. (R), 800B Fifth Ave., New York 10021. **IBM personal computer**—IBM Product Center (M), 521 Fifth Ave., New York 10175.

●*Page 61:* **Designer:** Carole Douglass, 1185 Park Ave., New York 10021. **Magnifying glass, frames, pencil holders, boxes**—R. Brooke Ltd. (R), 138½ E. 80th St., New York 10021. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021.

●*Page 62:* **Designer:** Georgina Fairholme, 11 E. 75th St., New York 10021. **Flowers**—Mädderlake, 816 Madison Ave., New York 10021.

●*Page 63:* **Designer:** Rubén de Saavedra, 225 E. 57th St., New York 10022.

●*Page 64 and 65:* **Designer:** John Saladino, 305 E. 63rd St., New York 10021. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021.

●*Page 66 and 67:* **Designer:** Denning & Fourcade Inc., 125 E. 73rd St., New York 10021.

SCHOOLHOUSE TURNED DREAM HOUSE

●*Pages 68 to 75:* **Willow furniture**—Willow Works (R) (T), 1035 Polk St., San Francisco 94109. **Table setting: Lisbon-cut goblets,** $8.75 each; **glass pitcher,** $22; **Charcuterie white-footed bowls,** $18 each; **St. Clemente plates,** $18.50 each; **napkins,** $7.50 each; **wicker placemats,** $5 each—La Ville du Soleil (R), 556 Sutter St., San Francisco 94102. **Two Liberty glasses** #30-312-0023, $4 each; **two wine jugs** #18-396-0017, $26.50 each; **candlesticks** #18-672-0017, $9 each; #18-672-0033; $7 each—Williams-Sonoma (R), 5750 Hollis St., Emeryville, CA 94608. **Naugahyde #TRW-31 brand fabric** on willow chair seats and banquettes—Uniroyal (M), 312 North Hills St., PO Box 2000, Mishawaka, IN. **Surrey #110135 wheat fabric on banquette pillows**—Greeff (T), 155 E. 56th St., New York 10022. **Wool shawl**—La Ville du Soleil (R), 556 Sutter St., San Francisco 94102. **Terra-cotta cachepot,** $30—Sue Fisher King (R), 3075 Sacramento St., San Francisco 94115.

SALVAGED TREASURES

●*Pages 76 to 79:* ***Salvaged Treasures,*** the book from which this feature was adapted, is published in hard cover by Van Nostrand Reinhold Company, Inc., and may be ordered by sending $29.95 plus state tax (if applicable) to: VNR Order Dept., 7625 Empire Dr., Florence, KY. 41042.

ARTIST'S ADOBE

●*Cover and pages 80 to 83:* John Nieto is represented by Enthios Gallery, 1111 Paseo de Peralta, Santa Fe 87501; Sue Dimaio's Galleria Capistrano, 31681 Camino Capistrano, San Juan Capistrano, CA 92675; Houshang's Gallery, 9820 N. Central Expressway, Dallas 75231.

LOVE OF COUNTRY

Designer: Tim Macdonald—Donghia Associates (T), 315 E. 62nd St., New York 10021. **Contractor:** MBL Construction Corp., 2323 Haviland Ave., Bronx, NY 10462

●*Page 84:* **Outdoor denim cushions** by Ronald Jonas Interiors (R), 30 W. 26th St., New York 10010. **Log planters** by Dick Baxter (R), Box 1739, Sag Harbor, NY 11963.

●*Page 85:* **American Indian rugs**—Ralph Lauren Home Furnishings (M), 1185 Sixth Ave., New York 10036. **Fifth Avenue Group sofa, chaise and armless chair**—Donghia Furniture Co. Ltd. (M), 306 E. 61st St., New York 10021. **Plants, trees and cactus** from Jim Prandi—Plant Connection (R), 27 W. 28th St., New York 10018.

●*Page 88 (top):* **Bed linens**—Ralph Lauren Home Furnishings (M), 1185 Sixth Ave., New York 10036. *Bottom:* **Polar-white floor tile,** 4¼ by 4¼ inches—American Olean Tile Co. (M), 1000 Cannon Ave., Lansdale, PA 19446. **Cabinets and shelving, ColorCore laminate**—Formica Corporation (M), 1 Cyanamid Plaza, Wayne, NJ 07470. **Cotton terry cloth towels**—Ralph Lauren Home Furnishings (M), 1185 Sixth Ave., New York 10036.

●*Page 89 (left):* **Table setting**—Ralph Lauren Home Furnishings (M), 1185 Sixth Ave., New York 10036. *Top right:* **Desk countertop, and shelving**—Formica Corporation (M), 1 Cyanamid Plaza, Wayne, NJ 07470. **Flowers throughout**—Salou (R), 452 A Columbus Ave., New York 10024.

CELEBRATING CRAFTS

●*Pages 90 to 93:* **Bob Coogan,** Appalachian Center for Crafts, Smithville, Tenn., knives. *Galleries*—California: Appalachian Art in Los Angeles. New York: Appalachian Art in East Hampton. Accepts commissions, allow 3 months; $50 and up. **John Dunnigan,** West Kingston, R.I., wood furniture. *Gallery*—New York: Pritam & Eames, East Hampton. Accepts commis-

(Continued on page 135)

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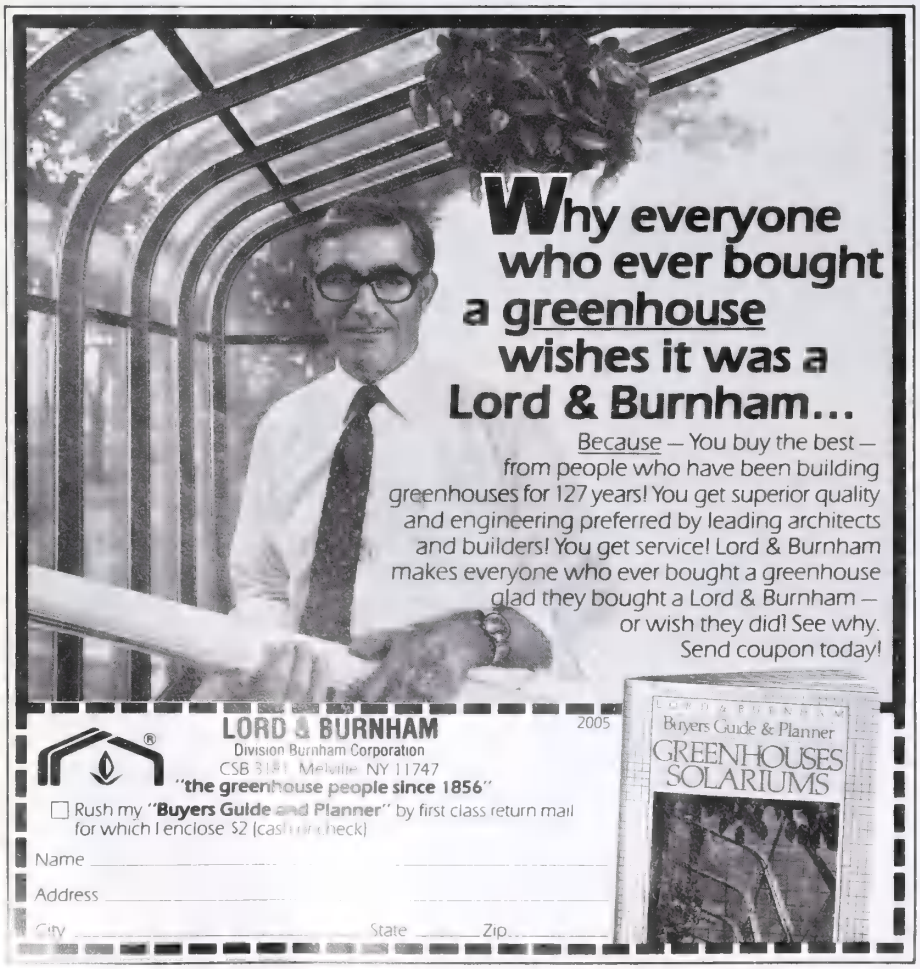
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PRODUCT INFORMATION

Continued from page 133

ions, allow 6 to 12 weeks, $500 to $5,000 and up. **Karen Hubert,** 6303 Dahlonega Rd., Bethesda, MD 0816, baskets. *Galleries*—California: Elizabeth Fortner in Santa Barbara. Illinois: Best of Everything n Potomac; Complete Inc. in Winnetka. Virginia: Fi- er Workshop in Alexandria. Accepts commissions, llow 1 to 3 months, $38 to $300. **Steve Madsen,** Albuquerque, N. Mex., wood containers and furniture. *Galleries*—California: Compositions in San Francisco. New Mexico: Mariposa in Albuquerque. Pennsylvania: The Works in Philadelphia. Accepts commissions, al- ow 6 months to 1 year, $1,000 to 10,000. **Richard Mafong,** Georgia State University, Art Dept., Univer- ity Plaza, Atlanta 30303, metal (principally silver) ontainers and jewelry. Accepts commissions, allow 1 week to 1 month, $500 to $10,000. **Nancee Meeker,** Rhinecliff, NY, raku and pit-fired ceramic vases and amp bases. *Galleries*—District of Columbia: Jackie Chalkley. Massachusetts: Marion Ruth in Brookline. Pennsylvania: The Works in Philadelphia. No commis- ions, $20 to $450. **Ragnar Dixon Naess,** 107 Hall St., Brooklyn, NY 11205. Functional, wheel-thrown stone- are vessels. *Galleries*—Massachusetts: Ten Arrow in Cambridge. New York: Clay Pot in Brooklyn, Sur- oundings in New York City. Virginia: Full Circle in Alexandria. Accepts commissions, allow 2 to 4 months. Work available at artist's studio by appointment, $10 o $450. **Susan R. Noland,** Des Moines, Iowa, gold and ilver utensils. Contact the artist at 902 42nd St., Des Moines, IA 50312. Accepts commissions, allow 2 to 3 months, $250 to $5,000. **William Patrick,** Landscape Woodworks, 272 Willow Ave., Somerville, MA 02149, wood rolling pins, plates, bowls, boards and wall pieces. *Galleries*—California: Craft and Folk Art Mu- eum in Los Angeles. Connecticut: The Elements in Greenwich. New York: Henri Bendel in New York City; The Craftsman's in Scarsdale. Hawaii: Following ea in Honolulu. Accepts commissions, allow up to 2 months. $20 to $600. **Alan Stirt,** Enosburg Falls, Vt., urned wood bowls and platters. *Galleries*—Arizona: The Hand and The Spirit in Scottsdale. Massachusetts: Ten Arrow in Cambridge. Connecticut: The Elements in Greenwich. Vermont: Frog Hollow in Middlebury. Accepts commissions, allow 2 to 3 months, $50 to 600. **Bob Stocksdale,** Berkeley, CA, wood plates, bowls and trays. Contact the artist at 2145 Oregon St., Berkeley, CA 94705. No commissions, $25 to $1,000. **Laurie L. Thal,** Jackson, Wyo., glass vases, bowls, perfume bottles, goblets, sculpture and masks. *Galleries*—California: Craft and Folk Art Museum in Los Angeles. District of Columbia: Jackie Chalkley. Ohio: Museum of Art in Toledo. Texas: Human Arts in Dallas. Wyoming: Artwest in Jackson. Accepts commissions, allow 1 to 3 months, $75 to $1,200. **Tom Turner,** 415 N. Medina Line Rd., Medina, OH 44256, wheel-thrown porcelain jars and vases. *Galleries*—Arizona: The Hand and The Spirit in Scottsdale. California: Gallery Eight in La Jolla, The Retreat in Westlake Village. No commissions, $30 to $400.

THREE-STAR AMERICAN BARBECUES

● *Page 99 and 100:* **Old Country Shish Kebab stainless steel skewers with brass animal shapes,** set of six, $18—Turkart (M), PO Box 3134, Paterson, NJ 07509. **Smoking chips sampler** (hickory wood, apple, cherry, cob and maple mix, mesquite) includes five half-pound bags, $12.50 plus $2.50 postage—Smokey's (MO), 685 Amsterdam Ave., New York 10025. **Antique jelly jar glasses, wooden tool box with heart handle to hold napkins, Bennington Pitcher (as vase), antique grilling utensils, flatware**—Pat Guthman Antiques (R), 342 Pequot Ave., Southport, CT 06490. **Teakwood plates,** $10 each—Marketplace Manhattan (R), 54 W. 74th St., New York 10023. **Continental glass pitcher,** $3.75—Anchor Hocking (M), Lancaster, OH 43130. **Blue and white napkins,** 100 percent cotton—American Country Store (R), 969 Lexington Ave., New York 10021. **Flowers**—Greens Farms Cut Flower Exchange (WS), Westport, CT 06880.

● *Page 101:* **Food:** prepared by Dennis Starks of Hot Cuisine/Dennis Starks, 1910 Park St., Houston 77019. **All dishes and accessories** from Carol Leverett—Antiques & Interiors (R), Ferndale Road, Houston 77019.

● *Page 102 to 103:* **Hand-painted Italian pottery: blue and white plate,** 29 cm diameter, $50; **Giverney rectangular plate,** white with blue and yellow, $20; **Sienna luncheon plate,** 9½ inch diameter, blue, yellow, white with scalloped edge, $35; **pasta bowl,** blue and white, $40; **Sienna dinner plate,** turquoise and white, $34; **Sienna soup bowls** in different patterns, $30 each—Sue Fisher King (R), 3075 Sacramento St., San Francisco 94115. **Napkins** with red line and blue border, 20 inches square, $2.50 each—Williams-Sonoma (R), 576 Sutter St., San Francisco 94102.

JULIA CHILD COOKS FOR YOU

● *Pages 104 to 107:* **Kitchen Design**—Julia Child, and Russell Morash (producer of *Dinner at Julia's* for PBS-WGBH-TV in Boston) with assistance from D. Crosby Ross. **Range**—Wolf Range Co. (M), 19600 S. Alameda, Compton, CA 90224. **Corian sink, surrounding countertop and backsplash behind cooktop**—E. I. du Pont de Nemours & Co. Inc. (M), 1007 Market St., Wilmington, DE 19898. **Copper pots and Bistroware**—B.I.A. Cordon Bleu (WS), 375 Quarry Road, Belmont, CA 94002. **Furnishings**—Cannell and Chaffin Inc. (R), 3000 Wilshire Blvd., Los Angeles, CA 90010.

KITCHEN ESSENTIALS

● *Page 112:* To order booklet send request and $1 to Microwave Cookbook, Corning Glass Works, Box 1212, Corning, New York 14830.

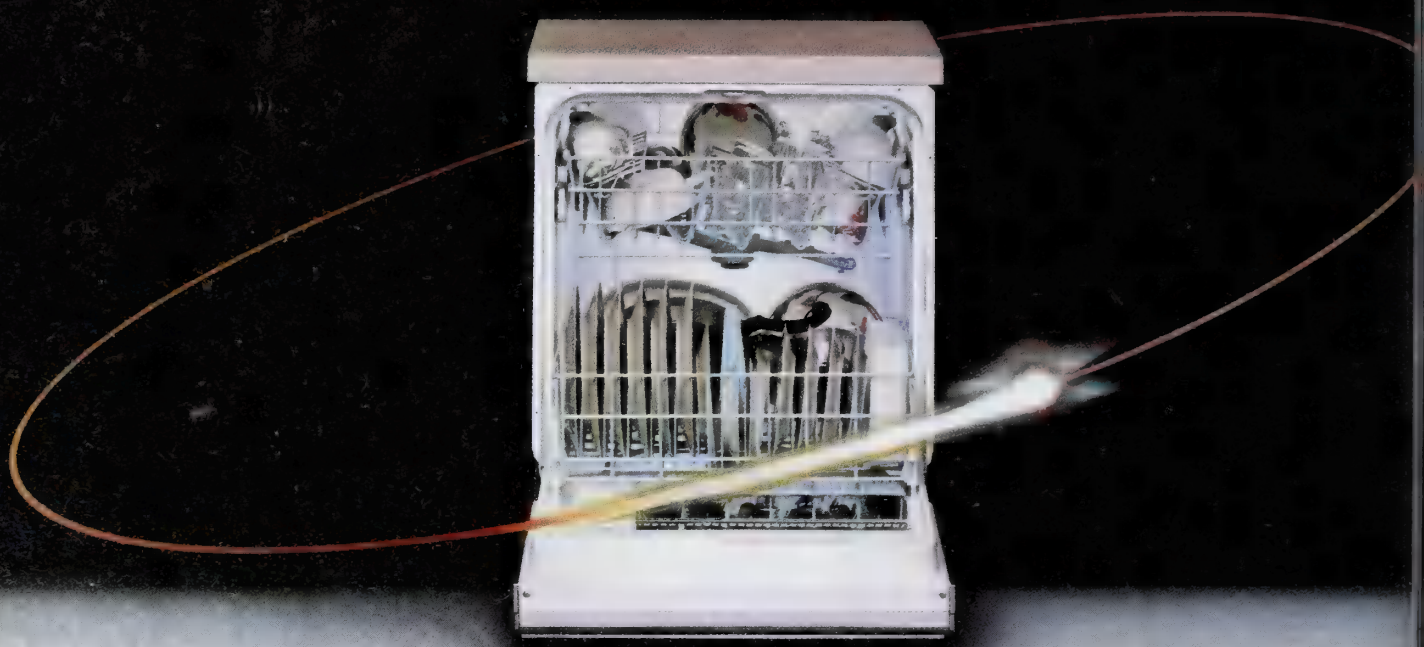
GREAT-IDEA REMODELING

● *Page 139:* **Fireplace mantel No. 703B, paneling with Corinthian capital**—both from Architectural Paneling Inc., 979 Third Ave., New York 10022.

GARDEN GUIDE

● *Page 129:* **Retail sources:** John Ewing Orchids, PO Box 384, Aptos, CA 95003, catalog $3, credit toward purchase. Exotic Plant Co., 22 Goldsmith Ave., Beverly, MA 01915. Jones & Scully, 2200 NW 33 Ave., Miami 33142, catalog, $5, credit toward purchase. Koss' Black River Orchids, PO Box 110, South Haven, MI 49090. Lauray of Salisbury, Undermountain Rd., Rt. 41, Salisbury, CT 06068, catalog, $1.25. Orchids by Hausermann, 2N 134 Addison Rd., Villa Park, IL 60181, catalog $1. Stewart Orchids, 1212 E. Las Tunas Dr., San Gabriel, CA 91778, catalog available. ■

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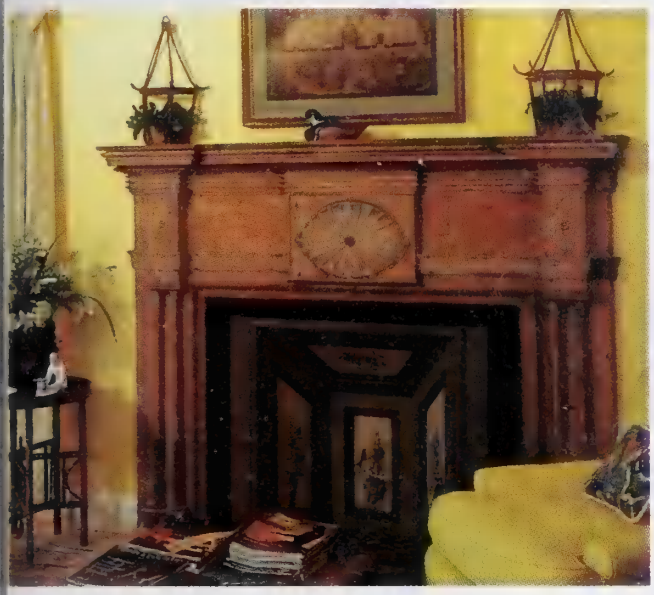
Is it possible to buy a dishwasher that gives you cleaner dishes and saves energy at the same time? It sure is if it happens to be one of the Whirlpool Power Clean™ Energy Saver dishwashers. At Whirlpool we've designed these dishwashers to give you cleaner dishes and use 20% less hot water in the normal cycle than any dishwasher we've ever made.

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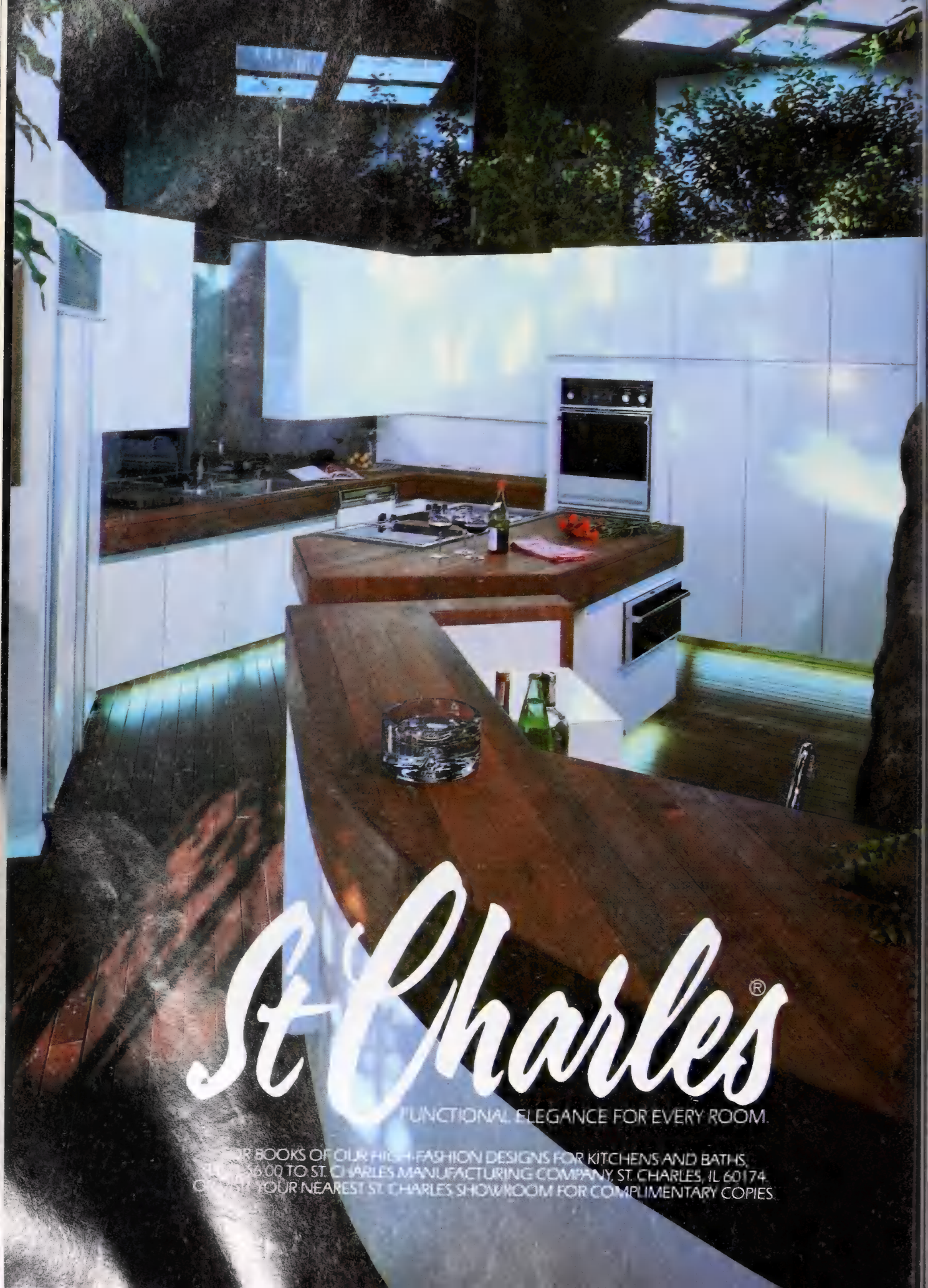
ADDING A FIREPLACE TO A HOUSE THAT'S NEVER HAD ONE

It's not how much a fireplace will save but how much it will add to your home—in terms of warmth and the romantic glow that draws people together on chill winter evenings

Firelight and warmth radiate magic. The promise of flames dancing in a fireplace is compelling enough to make many a homeowner yearn for one of the traditional designs shown *(clockwise from top left):* a fireplace filled in for off-season elegance; a magnificent wood stove-fireplace combination in brick; a great colonial fireplace surfaced in stucco.

Today, thanks to advances in design and manufacture, there are alternatives to these singular examples. The production of prefabricated fireplaces and fireplace parts opens up new paths to hand-warming comfort.

1. Handmade. Some of the most dramatic fireplace designs are those ►


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Continued from page 137

that call for an experienced mason's hand—a beauty built from the ground up, firebrick by firebrick. Like stone masons and plasterers, fireplace specialists are becoming rare. It's not unusual for a mason known to be an expert fireplace builder to have a waiting list of customers stretching not just months, but years ahead.

There are also, regretfully, masons who claim to know the fireplace craft but do not. Left behind are fireplaces that smoke, draw poorly, have flues that collect inordinate amounts of creosote and may prove a fire hazard. If you insist on a custom-built fireplace, select a mason with care. Talk to his previous customers. Does their fireplace operate perfectly? Are they satisfied with the workmanship?

Consider yourself lucky if you find a reliable mason who will add a masonry fireplace to your house for about $3,000. The median today is closer to $4,500, and prices over $6,000 aren't unusual.

Least costly is the masonry fireplace planned for a new house. During construction, the mason has free access and generally completes all brick and stonework before carpenters close in the walls.

Most expensive is the fireplace added to an interior partition in an existing house. Tacked on to the cost of building the fireplace are the carpentry charges for breaking through and patching floors, ceilings (possibly walls, too) and roof. A fireplace for an outside wall of an existing house requires less carpentry, thus is less costly.

Among designs for masonry fireplaces, the single-opening version is highest on an efficiency and heat-producing scale. A notch or two down is the fireplace on an outside corner, open to two sides. Grouped further down are the two-way fireplace (open front and back), a unit open on three sides, and a fireplace built in a pit with a chimney hood suspended above.

2. Fireplace form. To build a perfectly working fireplace, a mathematical relationship between the opening, throat diameter, flue diameter and firebox dimensions must be followed. A heavy sheet metal form, engineered to the proper specifications, takes the guesswork out of the construction. Following manufacturer guidelines, the mason lays brick or block around the form. He completes the foundation, chimney, hearth and facing as if this fireplace were hand-built. Or he can save you money by replacing a masonry chimney with an insulated sheet metal flue. Caution: Buy only those sheet metal flues that are approved by Underwriters Laboratories (UL).



A slate fireplace framed by architectural wood paneling is a contemporary way to create a traditional setting.

PHOTO ARCHITECTURAL PANELING INC

Once completed, the fireplace built around a form is virtually indistinguishable from a custom-built version. There are even forms to build corner and front-to-back fireplaces. Even so, fireplace forms limit design to the most popular sizes. A walk-in firebox that looks like those in many colonial homes would have to be hand-built.

Installed costs for form-built models are less than for custom versions. Expect a low of $2,500 and a median of around $4,000. Higher prices prevail when marble replaces common brick on the hearth or pine on the mantel.

3. Energy-conserving. Models that combine a fireplace form with heat-circulating ducts warmed by the metal form have been available for decades. More recent designs have ducting that passes through the wall to other rooms. At least one current design transfers form heat to a water jacket that helps radiate heat throughout the room and circulates hot water to the house boiler, saving energy required to heat water in the boiler.

Many new models also draw combustion air directly from outside the house. As a result, no house-heated air is sucked up the flue and wasted.

Because of extra construction and additional parts, these forms—totally installed—will cost about as much as custom-built fireplaces. Though these units do deliver more heat than other built-in fireplaces, they don't approach the efficiency of a wood or coal stove.

4. Zero-clearance. Fire safety normally dictates a prescribed clearance between fireplace masonry and house framing. If a masonry fireplace is installed too close to the framing, under some conditions the wood will absorb so much heat that the flash point is reached and actual combustion oc- ►

FOR PRODUCT INFORMATION SEE PAGE 135

Continued from page 139

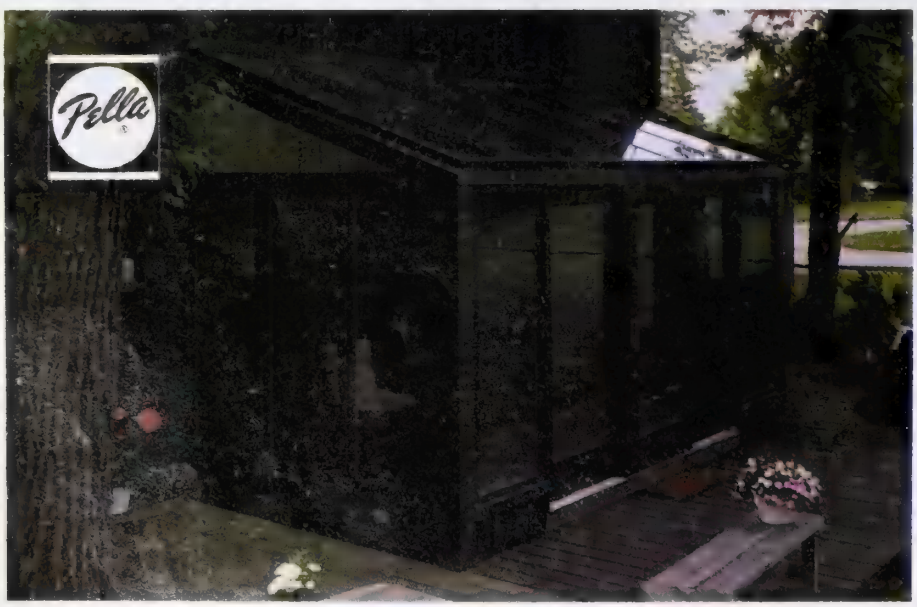
INSTANT MASONRY FIREPLACE

Today a masonry fireplace can be installed and ready for use in four working days. Here's how:

- Monday morning, you ask your contractor to add a masonry fireplace and chimney to your family room.
- Monday afternoon, the contractor arrives and pours the fireplace foundation outside the family room wall.
- Tuesday and Wednesday, the foundation concrete cures.
- Thursday morning, the contractor returns with a precast masonry fireplace and chimney on a truck with a crane. He carefully cuts through the family room wall and slices away a portion of the roof overhang above. Then the crane hoists the fireplace and chimney into place.
- Thursday afternoon, the fireplace is welded to the foundation, flashing is completed between masonry and siding, and the facing and hearth are finished. That evening, your first fire.

Precast of concrete, the chimney surface is offered in a natural or colored finish and can be delivered with a quite realistic brick-veneer appearance. Installed cost now runs between $3,200 and $4,000—somewhat less than a handmade masonry fireplace.

Because of the fireplace-chimney weight, shipping is limited. At present, there are only a dozen distribution points in the United States, but more are expected. For specifics, write Easi-Set Industries, 19 Winchester St., Warrenton, VA 22186.



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curs. To eliminate this danger and the resultant installation strictures, a relatively new form of prefabricated fireplace has been developed. A totally insulated unit, it requires no foundation and can rest safely against wood framing. Instead of masonry, an insulated sheet-metal flue fits over the top of the fireplace throat. Because this unit is built into the wall in the same way as a masonry fireplace, its facing, hearth and mantel can precisely duplicate that of a masonry version—which successfully disguises its prefabricated nature.

Installing a zero-clearance fireplace will cost roughly 40 or 50 percent less than building a masonry structure. If you're skillful enough to install this unit on your own, you can cut the price more radically.

5. Freestanding. Often further down the scale of cost than zero-clearance units, freestanding fireplaces were the rage before wood stoves burst onto the heating scene. Freestanders, nearly all fabricated of heavy-gauge sheet metal, take many shapes—round, square, egg, hexagonal, triangular—and many colors, often bright. Chosen for an informal space, they can make a strong decorating contribution. They do not require foundations, and do send smoke up sheet metal flues.

Because the sheet metal casing for the fireplace, and to some extent the flue itself, radiates escaping heat, this unit is the most heat-producing. On the minus side, a freestander rarely gets outside air for combustion directly. Instead, it draws on furnace-heated air inside, and any air the fire can pull from house leaks (a cold draft).

Some units sell for less than $500, a price that includes the flue, chimney cap and other accessories. You can hire an installer (another $300 to $500) or assemble the parts yourself and drill holes through your house for the flue.

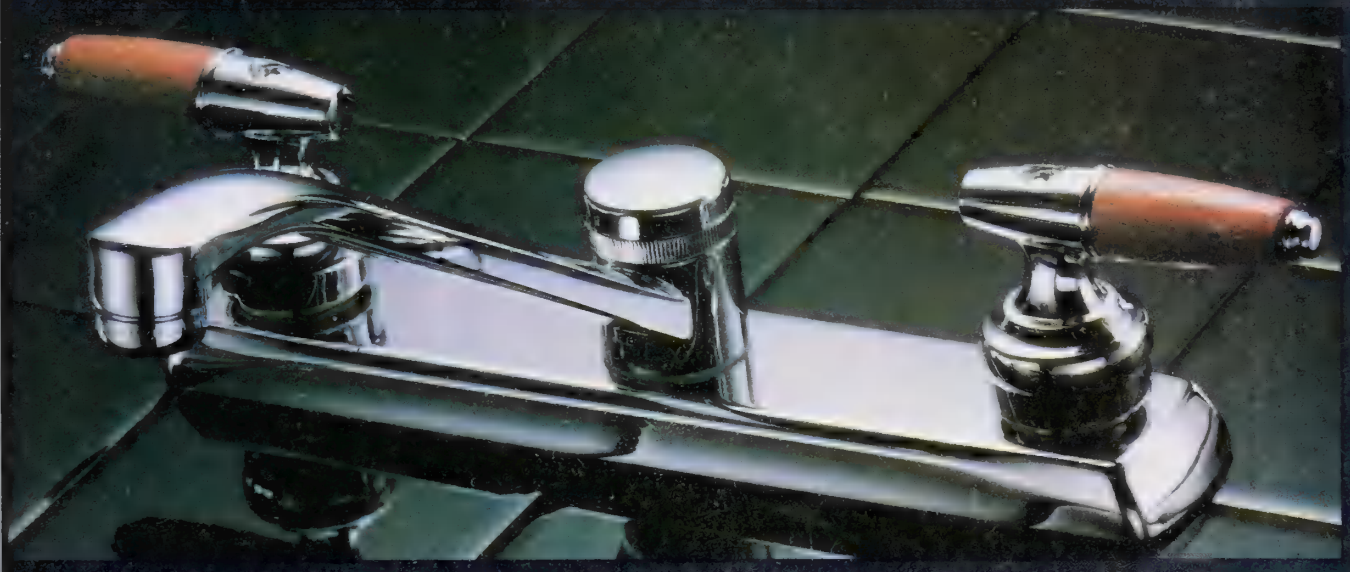
Checking an existing fireplace

Afraid you'll never find the house of your dreams, you let the agent show you "just one more," a white colonial with handsome shutters. You begin to ▶

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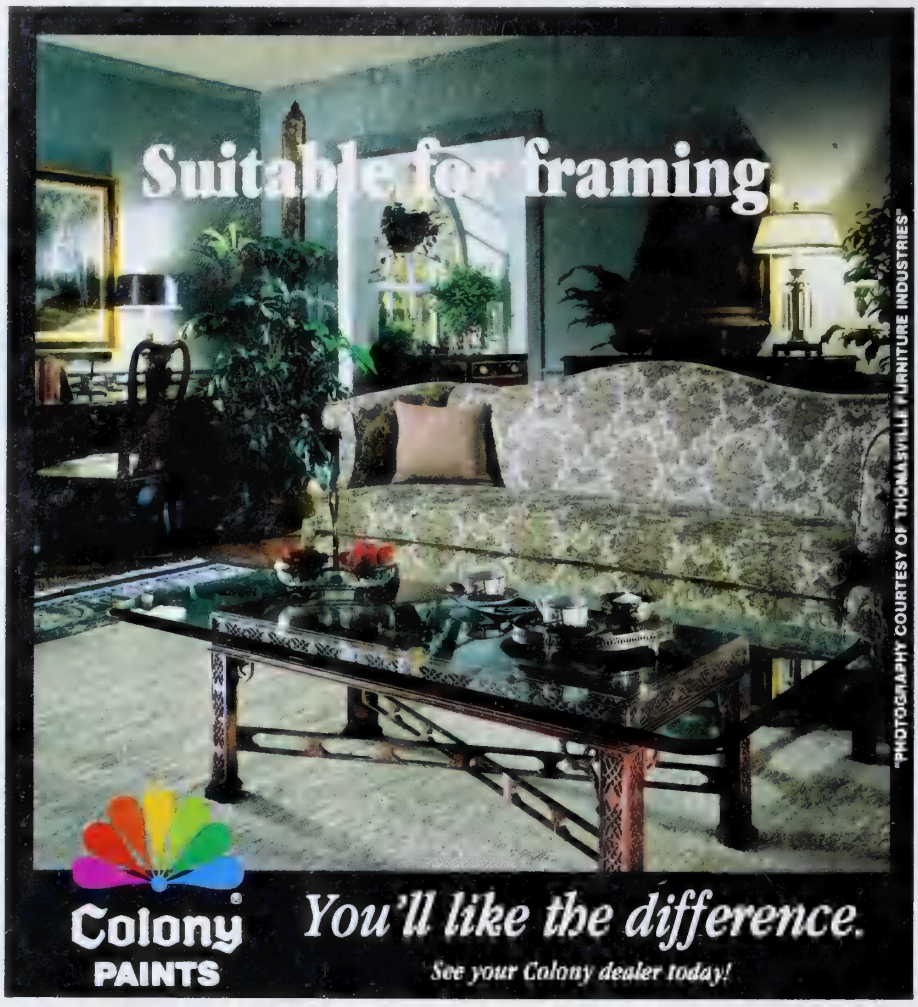
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GREAT-IDEA REMODELING

Continued from page 140

fall in love with it, and your affection expands when you discover a large stone fireplace in the living room and a smaller one in the master bedroom.

Don't let romance distract you. Those fireplaces may smoke or require serious cleaning or repair. Make sure needed work on the fireplaces is done before you buy—and at the seller's expense. The question is, how do you tell the condition of a fireplace without building a fire? The easy way is to order a full house inspection by a member of the American Society of Home Inspectors, a good idea before buying *any* existing house. You'll get a written report on all mechanical and structural elements, including the fireplaces.

There are also some clues you can identify yourself:

- Look for signs of soot on the fireplace facing, beneath the mantel and in the room. This suggests smoke curling out of the firebox, which could mean poor draw.
- Open the fireplace damper and use a flashlight to examine the flue. Caked soot on flue walls is a fire hazard. Ask to have the flue swept before you buy the house.
- Suspect a clean fireplace or one that has flowers or a decorative fan resting where logs once burned. The owner may have found a flaw serious enough to preclude lighting fires.
- Step outside and look at the chimney. Though you won't be able to determine exactly, try to estimate whether the chimney top is at least 2 feet above the highest house roof ridge.

Caution: Maintain a healthy respect for fire. No matter which fireplace you choose, hire an experienced mason or installer, a person whose credentials you've checked. If you decide to do the job yourself, pay close attention to details presented in the manufacturer's installation literature. A mistake isn't something you can paint over or patch; it could burn your house down.

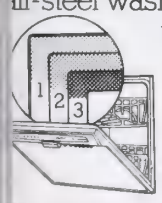


The KitchenAid.®

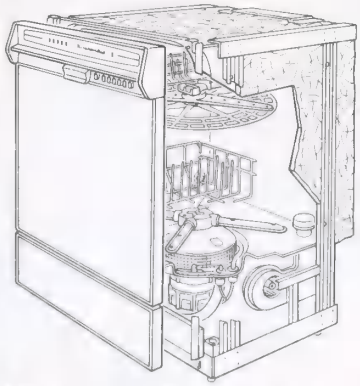
Built like a tank to run like a top.

Your first consideration in choosing a dishwasher should be how well it gets dirty dishes clean. Your second consideration should be how well it does its job, wash after wash, year after year.

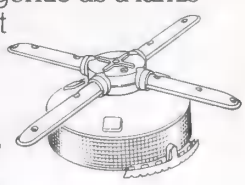
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For more information, write to Hobart Corporation, Troy, Ohio 45374.

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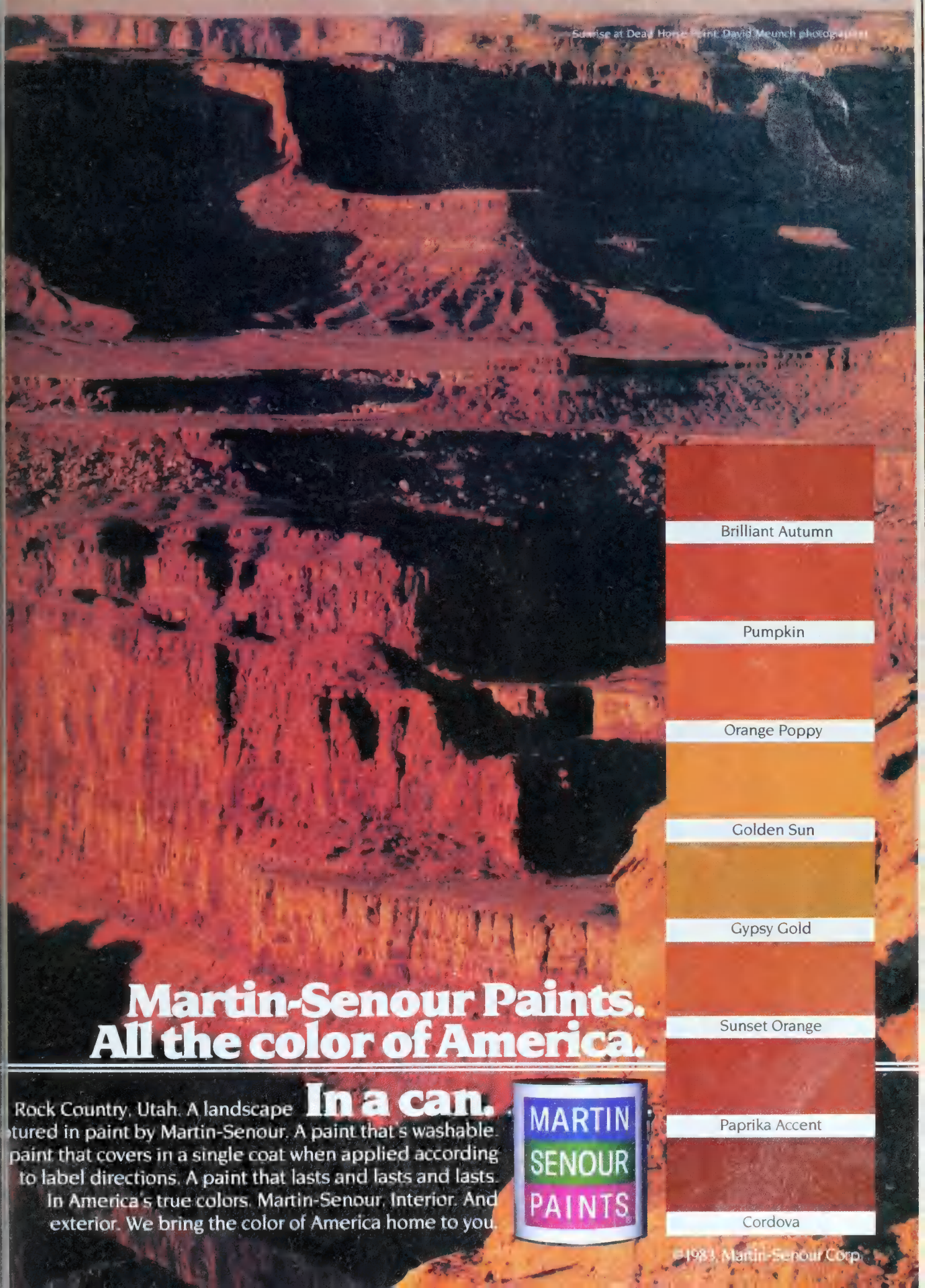
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GREAT-IDEA REMODELING

Continued from page 142

Those 2 feet assure the fireplace of a good draft. Beware, as well, of any big evergreens close by that could block a crosswind in winter, reducing the pressure bringing air up the chimney.

Finishing touches

A *hearth* must be incombustible, of course—concrete, brick, adobe, terrazzo, marble, quarry tile, mosaic tile, slate or fieldstone are among the possibilities. Even metals are candidates—stainless steel, bronze, copper—but only over a non-combustible base. A hearth should extend a minimum of 20 inches into the room and at least 6 inches to either side of the fireplace opening. Though appealing, a *raised hearth* in a subdued light could trip someone.

The fireplace *surround* must also be incombustible, at least for a distance on the face of 6 inches from the edges of the fireplace opening.

A *mantel* is a traditional appendage. Many contemporary fireplaces do away with it. The choice is yours, and of nearly any material—granite, wood, marble, concrete or a rough-cut log. Some are simple, many are ornately crafted. For discriminating tastes, there are a wide range of antique mantels, generally stocked by better shops. For the adventurous, there may be gems hidden away in houses that are due for razing.

A fireplace *screen* is vital to block exploding embers. Freestanding wire-mesh screens are least satisfactory, since owners often forget to place them snugly against the facing. Suspended wire-mesh screens fit flush to the fireplace opening and are quite safe. So are glass screens, which are said to reduce the loss of house-heated air up the flue. Radiant heat however, may be lost. Wire-mesh units range from $30 to $90; glass screens for a single opening can top $250.

Tools—of brass, bronze, black iron or stainless steel—are attractive in their holder alongside the fireplace and also quite useful. A poker with its rooster barb is used to position or turn burning logs. Pick tongs to lift a hot log. Shovel and brush will help you remove ashes. Bellows can revive a dying flame.

Some sets sell for under $50; others for over $150. Expect an average of $75 to $100. Further helpers include log carriers, log holders, coal (or kindling) hods and stove mittens.

Grates, fire dogs, andirons and log cradles raise logs off the firebox floor to encourage air circulation. The decorative post on andirons is often brass; the working portion of all these log holders is either cast iron or steel.

Chimney caps keep rain and snow from the flue and help prevent downdrafts. Caps are also fitted with open wire mesh to screen out small animals and birds. Sheet metal caps for a single flue range from $25 to $75.

The newest accessory for the fireplace is a *heat saver.* This appliance rests inside the firebox and, with fans or dependence on natural convection currents, delivers more heat than a normal fire radiates on its own. Prices vary, but seldom exceed $300.

Maintenance

Do not shovel and brush out all the cold ashes from your fireplace. Leave a one- to two-inch layer as insulation against ground or basement cold. Ashes in excess of that amount make a useful additive for fertilizer.

The best-laid fires produce some creosote, and after a couple of dozen fires or so, especially in the case of a new fireplace, the flue should be checked. Expect it to look black. But if tile surfaces are smooth, and you can make out the outline of tile and mortar joints, a problem doesn't exist yet.

When the beam of your flashlight shows the flue lining to be caked irregularly with a black mass, the chimney is ready for a sweep. For $35 to $100 plus an hour's labor, you can have your flue swept by a pro. Check your Yellow Pages under the heading "Chimney Cleaning," or ask for recommendations from the National Chimney Sweep Guild, PO Box 1078, Merrimack, NH 03054.

Just how strong is the emotional pull of a fireplace? Strong enough to stir a fireplace-building business even in subtropical Florida. In the misty chill of a Ft. Lauderdale day in January, a fire in the fireplace is a comfort.■



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LEVOLOR

Continued from page 147

FINDING A DESIGNER TO HELP YOU GET THE JOB DONE.

References and recommendations are important when shopping for pros, but also pay attention to the questions they ask *you*



Don't move—improve," a slogan of the '70s, has never been more apt than now. Most homeowners are staying put, but few are sticking with the status quo. According to data provided by the National Association of the Remodeling Industry (NARI), Americans spent $50 billion on home improvement last year.

Many projects are handled capably by do-it-yourselfers. But the wisest among them probably agree that the conception of a project—its design—is better off in the hands of a highly knowledgeable pro.►

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GREAT-IDEA REMODELING

Continued from page 149

Frustrated by an impossible combination of lofty ideas for renovating their old house and a budget squeezed by the costs of a new baby and the temporary loss of mother's salary, a young Connecticut couple brainstormed their way to a solution.

One weekend, they drove the short distance to New Haven, and posted on the Yale School of Architecture's bulletin board the following notice:

> CHALLENGE: Small, old house badly in need of new bedroom, bath for newborn baby plus renovation of existing structure without losing 18th-century flavor of house. In exchange, owners offer good food and wine, hands-on experience, overnight bunk and transportation, if necessary; even a little money.

Before the week was out, the couple had more than two dozen takers. They finally chose a bright young woman in her third year of architectural studies. The result, say the owners, was a happy one for all concerned.

So goes one of perhaps 100 ways to select and work with a designer to alter, reshape, add to or subtract from your home. No way is perfect for everyone. The aim here is to help you choose the path best suited for you.

First questions first. You know you need to change or add to your house: Do you really need a designer? The answer is always yes. You may be knowledgeable enough to want to draw up your own design, but work will proceed more smoothly—and efficiently—if you have a pro to assist you in making decisions among hordes of choices to bring that design to life.

The right designer

Question: Redesigning a kitchen is the province of 1) architects 2) kitchen dealers 3) building designers 4) remodelers? Answer: To one degree or another, all claim expertise in this area. To which do you go for help?

- *ARCHITECT:* Through training and a rigorous state exam and licensing program, an architect is the best prepared among all professionals to match the possibilities of residential remodeling design with your needs.

There are two small flaws in this picture. More than a few architects refuse to take on remodeling work, considering it unprofitable. Most of those who do accept such work have learned more by doing than from formal studies, where the subject of remodeling is at best an afterthought.

Persevere. Among architects within reach of your home there are surely some experienced in residential remodeling who will enjoy helping you. Most of these professionals will offer you three ways to use their services:

1. Low-cost consultation. During one or more meetings, you and the architect discuss your goals and possible solutions. You leave with ideas, suggestions—possibly a few rough sketches—and head for your contractor. Fees are hourly and range from $25 for those less experienced to $100 for top talent. Normally, hourly wages range from $40 to $70.

2. Medium-cost design, through working drawings. Many hours and days of effort by the architect carry you through periods of sketches and dialogue, rough plans, final plans and working drawings ready for the contractor. At this point, the architect makes an exit and the contractor takes over. The same hourly fees apply, or the architect will charge a flat fee, which generally works out to be 8 to 12 percent of the job cost.

3. Medium-to-high-cost design, through construction supervision. The architect designs your project, produces the working drawings and then sees that the design is completed as planned. He or she is your professional intermediary with the contractor. Fees are generally a percentage of job cost—from 8 to 15 percent, lower percentages applying to the more costly jobs. (What is a large job? "From $100,000 up," says Elliott Dudnik, an architect in Evanston, Ill. A small one? "In the $20,000 to $25,000 range.")

- *CERTIFIED KITCHEN DESIGNER:* Members of the National Kitchen and Bath Association (NKBA)—formerly the American Institute of Kitchen Dealers—who have passed NKBA-sponsored exams and met professional qualifications are awarded a CKD.

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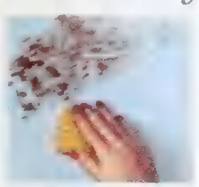


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Continued from page 150

howroom or are on the staff of a howroom/contracting operation. ome charge nothing for design. "We onsider design a part of our service to ustomers," says Beverly Pins, who vorks for House of Kitchens in Sioux ity, Iowa. Others charge a modest de- ign fee—rarely over $200—that is ab- orbed into the job cost when you elect heir firm to do your remodeling. If ou decide to go elsewhere, be pre- ared to pay for the design.

- *BUILDING DESIGNER:* Also known s a "professional designer" or "profes- ional draftsperson." Many of these are nembers of the American Institute of uilding Design (AIBD).

Most have had architectural training nd experience in construction. About 0 percent of AIBD members devote heir energies to residential work, and a ubstantial portion of that number raw up designs for remodeling. These eople will work with you as advisers on an hourly basis, or deliver plans and working drawings for hourly fees, a flat cost or a percentage of the job cost.

Their fees generally are lower than those for architects. Hourly rates span the distance between $25 and $50. Flat fees and percentage cuts work out to around 5 to 10 percent of job cost.

- *REMODELING CONTRACTOR:* Remodelers who oversee kitchen, bath and structural changes in homes day in and day out qualify as designers on the basis of their wide experience.

Contractors who charge for design—and not all do—nearly always erase the fee when you sign the contract. If you walk out the door with design in hand, heading for a rival contractor, you're liable for the fee, which can fall anywhere between $50 and $350.

- *KITCHEN AND BATH DEALER:* All dealers specializing in kitchen and bath remodeling offer a design service, whether a CKD is present or not. The fee schedule functions the same as for CKD's and remodelers.
- *INTERIOR DESIGNER:* Trained to know and use color, fabrics, pattern and furniture, the professional interior designer is also conversant with the ideal arrangement of interior space. Generally a member of the American Society of Interior Designers (ASID), this person is as much at home tearing out walls as picking wallpaper.

Interior Designer Frances Wilson of Greenwich, Conn., chairperson of ASID's communications program, explains, "Too often a client will work with an architect until a new wing is completed. Only then will the interior designer be called in, more often than not to lament the position of windows or lack of egress to a deck outside."

Nearly all clients who engage an interior designer for space changes expect follow-through on decorating. Fees begin with a retainer, a sum deducted from the total cost at completion. Then the designer either sells you furniture and materials at retail, keeping the difference between wholesale and retail; charges you 20 to 30 percent above wholesale, plus a fee based on job size; or bills at an hourly rate ranging from $35 for younger, less experienced designers to as much as $155 for the cream of the crop. ►



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Continued from page 153

Choosing the right person

Compatibility lies at the heart of good design. You and the results will be together a long time. If the finished remodeling doesn't please or excite you, your money was wasted. To fulfill your goal, the design must be conceived by someone who truly understands what you want, and with whom you get along well.

Most people begin the search by asking for leads from friends. That's an excellent beginning, and usually turns out to be the best source. But don't stop there. Interview several designers—in more than one discipline noted above. Review their work, in person whenever possible, although you may be satisfied viewing photographs. Ask for references, and check them, for such necessities as dependability. And most important, ask for a clear picture of fees up front. You don't want any surprises deep into the project.

Finally, exercise your own imagination. There are many more ways to find a designer than posting a notice on an architectural school bulletin board.

Working with your designer

You can pick out the good designer by the questions you're asked. Most begin with why? *Why* do you need more space in your kitchen? *Why* do you want to convert the dining room to a den? Answers to these questions paint a picture of your real needs.

That doesn't mean you shouldn't be specific. No experienced designer is rattled by a request for oak floors in the kitchen or a stained-glass window in the bath. On the other hand, keep an open mind. You may discover your love of colonial architecture is met by treated pine floors in the kitchen, or a clear window in the bath covered inside by stained-glass shutters.

When you reach the moment that work is to begin, be certain you understand what is to happen. If you're at all mystified, have the designer explain, on site. Better, ask for renderings of the finished work, a small price to pay for clarity (and some designers charge nothing for renderings).

What you want to avoid are changes. Changes in construction, once work is under way, are expensive. When your designer supervises the work and you feel a change is mandatory, deal with the designer. There may be a less costly solution.

Throughout, be direct, sincere and brief about complaints and generous with merited praise. The designer is as human as anyone.■

GOING TO THE SOURCE

Professional and trade associations are eager to provide you with information. Organizations representing disciplines named here are listed below:

- The American Institute of Architects, 1735 New York Ave., NW, Washington, DC 20006
- National Kitchen and Bath Association, 124 Main St., Hackettstown, NJ 07840
- American Institute of Bldg. Design, 1412 19th St., Sacramento, CA 95814
- National Association of the Remodeling Industry, 11 E. 44th St., New York, NY 10017
- American Society of Interior Designers, 1430 Broadway, New York, NY 10018



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GREAT IDEA REMODELING

Continued from page 154

THE HOUSE SAID, "DON'T QUIT"

Owning an old house is demanding, sometimes discouraging. There is always more to be done than time or money to do it.

By MERVYN KAUFMAN

I could feel his presence the moment I first entered the old house. The furniture, the curtains, the rugs—everything exuded a kind of dankness. As my wife and I wandered the rooms, listening to the young real estate broker escorting us, I felt something gloomy about the place. Disapproving. Dour. I think it was Charlie.

Charlie Kimball built the house himself, in 1930, combining his own rather primitive carpentry skills with what can only be described as spunk, or "spirit." He acquired door and window units—plus a four-masted dining room arch—either through a catalog or a lumberyard that catered to enterprising build-it-yourselfers. Everything else was made by his own hand. That's why the roof shingles were put on backward, why the furnace chimney leaked, why a cord plugged into a cellar socket was the source for the back-porch light.

We visited the house several times before bidding on it. Its gloom lifted one clear winter day when the sun flowed through the kitchen and pantry windows, flooding the rooms with light. We decided we liked the house and would feel truly positive about it once the rooms were painted cheery colors—or maybe plain white.

After some negotiating, our final bid was accepted and the house was ours. The day we took possession of it, we tramped like children through snow knee-deep to reach the back door—and spattered the flooring as we walked through the rooms, all empty now and very much brighter.

Our first weekend of homeownership I camped out on the floor to check on the house and putter. I recall wanting to buy new white switchplates and plug outlet covers to replace old ones that were brownish and thick. I wanted to change some ceiling fixtures too. So with my first home-improvement shopping list in hand, I visited the local hardware store.

"Which house did you buy?" the sales clerk asked. I couldn't imagine that he could identify it, but I told him: "The Kimball house on Cedar Road."

"Oh, yes," the clerk said quietly, "he was quite a guy. He loved that house."

So Charlie was famous—and revered, at least by one retailer. I had already learned that neighbors considered him a misanthrope. But it was clear that despite a cantankerous nature, he was a man of sensitivity where his house was concerned.

"It's OK, Charlie," I found myself saying as I unscrewed the old switch plates. "These are neater and nicer."

Alone that first weekend, I spoke to Charlie a lot as I inspected the house and puzzled over its crotchets. I felt like a physician apologizing for applying his probe. Nor did I feel alone, for as I toured the empty rooms, I sensed the presence of the man who had lived most of his life in them. It was not a threatening presence—and I'm no believer in ghosts or poltergeists—but a demanding one. Who was I and what was I doing to his house? *His* house, indeed, for it was not he who had sold it but his daughter, his executrix.

I learned then, and in the months to come, that everything in the house—every oddity I discovered—had a purpose divined by Charlie. Take away the pan by the chimney in the attic, and the ceiling will be stained by a ▶



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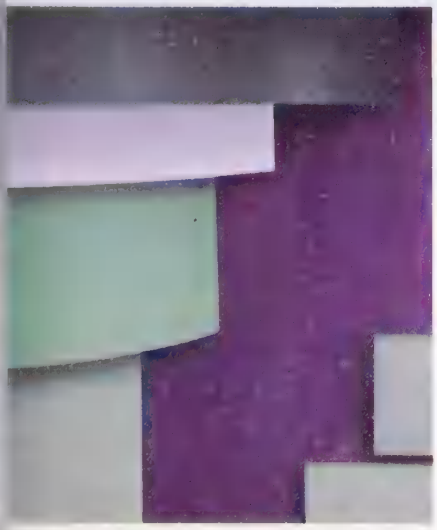
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GREAT-IDEA REMODELING

Continued from page 156

water leak—eventually I had the chimney sealed and capped. Remove the baseboard molding for carpeting to be laid, and the primitive installation of baseboards not quite meeting the floor will be exposed. Put a planting bed by the shed—to enhance the backyard landscape—and find that no soil enrichment in the world will help plants grow there. Try to envision a second bathroom in a house that needed one badly, and find that it will tax the imagination of more than one architect. Finally, I said, "If Charlie had wanted another bath, he'd have put one in." There was no logical place for it; to add this facility, we had to enclose an illogical space—but that's another story.

Our first spring in the house, the seemingly barren earth yielded greens and blooms and a garden that Charlie had lovingly cultivated. By summer peonies had blossomed in profusion, roses, iris and lilies. Once we saw what we had, we could assess the garden—and determine what it needed.

As it turned out, what it needed was what it had been given. It resisted change. Not that Charlie's will worked against us, but what Charlie had planted was what grew best.

Everyone admired our peonies, but serious gardeners told us the plants had been allowed to mature too close together and should all be dug up, broken apart and replanted. The job was backbreaking, but during one vacation week, with the help of my mother-in-law and her sure gardening hand, I tackled it. Not every plant was dug up—which was fortuitous, for the plants we left untouched were the only ones that continued to bloom dependably. The grueling transplants produced marvelous bushy plants but very few blossoms. . . . Charlie knew what we finally learned: Peonies flourish, when they are not disturbed.

By now the house has been painted, inside and out. There's a modern kitchen, a majestic freestanding wood-burning stove in the living room, a second bathroom—not too conveniently located—and a bricked-in patio beside my wife's lush herb garden. We have adapted to the house, and the house seems to have adapted itself to us.

Yet every time I lift a hammer—to "fix" something in the house—I feel a presence and in my inner ear hear a sharp voice demanding, "What the hell are you doing?" I laugh at the notion; I am not a handy homeowner and never will be. But I have come to love the house as much as Charlie did.

One day I discovered a weathered piece of foolscap tacked to the back of a door. In the fine hand of a schoolchild—written maybe 15 years earlier—was a poem that I now know was not original. Its sentiments were familiar, but its authorship has never been determined. The poem was titled "Don't Quit," and it began:

When things go wrong as they sometimes will,
When the road you're trudging seems all up hill,
When the funds are low and the debts are high,
And you want to smile, but you have to sigh,
When care is pressing you down a bit,
Rest if you must, but don't you quit . . . . . .

I have saved the poem, regarding it as part of Charlie's legacy to me. He may have fallen a little behind, but where the house was concerned, he never quit. I won't either, Charlie. Don't worry.■



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GREAT-IDEA REMODELING

Continued from page 161

BOOKLETS FOR YOUR LIBRARY

1. Humidification and Air Cleaning. Booklets on improving the home environment. One discusses relative humidity and lists points to consider when purchasing a humidifier. Another describes air cleaning and presents data on common household pollutants and how to control them with a new type of air cleaner. **Research Products Corp.** Free.
2. Window and Gliding Door Answer Book. This 24-page, color booklet contains sections on window planning, energy, remodeling and replacement. Includes photographs and full descriptions of beautiful wood and low-maintenance Andersen vinyl-sheathed Perma-Shield® windows. **Andersen Corp.** Free.
3. Fashion Kitchens. Beautiful kitchens, cabinet styles, wood finishes and colors along with practical, functional work areas and convenience accessories are shown. This colorful booklet will help you convert kitchen dreams into reality. **St. Charles Mfg. Co.** Price, $6.
4. Let's Live Color. With 36 pages of economical ideas from experts, this booklet from Tru-Test® Paints shows how color planning enhances your home. Includes professional tips for "paint it yourself." **Tru Value Hardware Stores.** Free.
5. Energy-Saving, Low-Maintenance Windows and Sliding Glass Patio Doors. Information on windows and how to place them makes up this 16-page, illustrated booklet. Also features interior wood folding doors. **Pella Rolscreen Co.** Free.
6. KitchenAid Appliances. Brochure describes KD-20 dishwasher line which heats its own water in every cycle and uses less energy, time and water than previous models. It also covers trash compactors, disposers, Instant-Hot Water dispensers, mixers and food processors. **KitchenAid Div., Hobart Corp.** Price, 50 cents.
7. World's First Refrigerators that make ice-cream and other frozen desserts, soups, salads, etc. They also feature ice and water through the door, automatic ice maker, glass shelves, steel doors. **Admiral.** Price, 10 cents.
8. Eliminate Kitchen Clutter with a built-in Food Preparation Center. Power unit installs under the counter and operates 10 handy appliances, including food processor and coffee grinder. Optional appliance rack offers storage of all accessories. **NuTone Division, Scovill Inc.** Full color catalog. Price, 50 cents.
9. New 28-page booklet gives tips on buying major cooking appliances, energy saving ideas for the kitchen, plus help on kitchen layout and planning. **Tappan.** Price, $1.
10. A color brochure presents complete line of Delta® washerless faucets. Included are single and two-handled faucets for Kitchen, Bathroom Designer Award Collection® models, and new Delta 4000® toilet. **Delta Faucet Co.** Free.
11. "Loved By The Best Chefs of Europe." The Storia Stoves are wood or coal burning cook-stoves that bring European country elegance *and* energy savings to your home. Porcelain exterior with solid brass trim. Spacious oven, adaptable to woks. **Gital Technology Systems, Inc.** Free.
12. Thermadore Waste King. Leading manufacturer of microwave, micro-convection, micro-thermal, self-cleaning ovens, range hoods, drop-in ranges; electric, gas and hoodless cooktops. Indoor gas barbecues, dishwashers, disposers and trash-compactors. Ventilators and room heaters. The catalog provides features and specifications for the elegant **Thermadore Waste King Line.** Price, $1.

Information Center

Manufacturers represented in this issue of HOUSE BEAUTIFUL invite you to send for additional information on their products and their uses in your home. To order any or all of the brochures described, simply circle the appropriate numbers on the order form. Enclose cash, check or money order (no stamps, please) for the total cost plus an additional $1 to cover processing and handling. Make checks payable to HOUSE BEAUTIFUL. Mail today to: HOUSE BEAUTIFUL, PO BOX 1705, SANDUSKY, OH 44870. Total payment enclosed (Including $1 service charge) $_____

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1 **Lillian Presents A Plum-Pudding** of a catalog filled with chic imports, exciting gourmet, garden and bath accessories, sparkling tree ornaments, collectibles. Many exclusives. She tags everything with a reasonable price and showers you with loving attention. **Lillian Vernon. Free.**

2 **Old South Cast Aluminum Furniture & Fountains** take a nostalgic step back into a time of elegant plantations. Color catalog of urns, planters, mailboxes, plaques, garden furniture (glorious indoors or out) . . . for your house beautiful! **Mouitrie Mfg. Co. $1.**

3 **From The Age of Victorian Elegance.** Fabulous adaptations of turn-of-the-century medallions and moldings made of fiberglass-reinforced plaster. Richly detailed to ornament walls, ceilings. Circle a chandelier! Cornices, friezes, panels, et al. Catalog. **Dovetail. $3.**

4 **Colonial & Country.** Beautiful curtains and bedspreads. All no-iron! These specialists offer an outstanding collection of styles — ruffled, tailored, laces and sheers, in sizes to suit every need. Color catalog brings their store to your door. **Colonial Maid Curtains. $1.**

5 **One Is Not Enough.** It takes three catalogs to picture the panorama of Laura Ashley's romantic designs. Bridal Brochure, Autumn/Winter catalog (fashion & gifts) and Home Furnishings catalog (so sought after it sells in fine bookstores). The trio. **Laura Ashley. $4.**

6 **Country Curtains** in cotton muslin or carefree permanent press. Plain, ruffled, fringed or lace-trimmed. Bed ensembles, rugs, pillows, tableclothes, etc. All New England as maple syrup. Perfect with antiques. Color catalog 64-pages thick. **Country Curtains. $1.**

7 **You Can Bank On The Peachtree Report.** Definitely an investment in high voltage fall & winter's fashions, shoes and accessories. All very smashing. All to add to the total image. Fabulous gifts and finds of every kind. **Peachtree Report. $2.**

8 **Marushka Fabric Art.** The collection of eye-catching wall art demonstrates design excellence which slips elegantly into today's interiors. Over 200 handscreened fabric designs, on frames, ready-to-hang. Sizes from 8 x 10" to 48 x 60", prices $9 to $60. **Marushka. $2.**

9 **Festooned With Ruffles & Candy Box Bows** these glorious curtains are available in a range of fabrics from perma-press to elegant lace. The prices will delight you. Some beauties (84 or 96" long) $58. Color catalog/swatches. **Dorothy's Ruffled Originals. $4.**

10 **Discover Harry And David** for gala gifts that are palate pleasing, beautiful to behold and always welcome. Many are packaged in unique, hand-woven baskets that continue to give pleasure long after the contents are a delicious memory. **Harry And David. Free.**

11 **The Best Of Everything.** The finest linens. The most coveted collectibles. Once-in-a lifetime luxuries. Down-to-earth necessities. All delivered to your doorstep when you shop by mail or toll-free telephone. A yearful of dazzling catalogs. **Horchow Collection. $3.**

12 **It's Christmas At Ross-Simons** and their 48-page color catalog is bursting with gift inspirations (priced well below suggested retail). Precious jewelry, china & crystal, flatware & figurines from a mere $35 to a grand $5,000. **Ross-Simons Jewelers. $1.**

13 **Sturbridge's Famous Catalog** keeps getting bigger and better. American home furnishings, framed prints, crafts, rugs, new collection of hard-to-find reproductions. Catalog includes $5 gift certificate to raise your holiday spirits. **Sturbridge Yankee Workshop. $1.**

14 **Favorite Of Armchair Santas.** For 49 years Miles Kimball has been gift headquarters for family and friends. 196-page color catalog is filled with gadgets, toys, holiday decorations and housewares (many under $5). Their personal service is legendary. **Miles Kimball. Free.**

15 **What Sportsman Worth His Weight** in brook trout hasn't bought from this Maine emporium? Tents, mocs, canoe chairs, backpacks, woolen underwear, etc. beckon from the pages of their latest catalog. Everything top notch, sensibly priced. **L.L.Bean. Free.**

(Continued on page 164)

SHOP-BY-MAIL *continued*

16 **Explore The Wonderful World Of Wicker.** Outstanding 48-page color catalog of rattan and wicker furniture, baskets, accessories. Many exclusive. You'll hardly believe your eyes when you see the tiny direct-from-importer price tags. **Fran's Basket House. 50¢.**

17 **No Matter Where You Live** the delights of Country Manor's store can be as close as your mailbox. Local crafts from the heart of the Blue Ridge Mountains, hard-to-find classics and folk-y accent pieces. All yours when you send for their 40-page catalog. **Country Manor. $1.**



18 **Current And Choice.** Save a pretty penny on your Christmas gift-giving this year and send away for this colorful catalog of 300 items. Gorgeous gift wraps, foldover notes, stationery, children's games & books, craft kits, more. Original designs. **Current. Free.**

19 **Christmas Is Beckoning** from the pages of Harriet Carter's 112-page color catalog. Distinctive executive and personalized gifts, music boxes, thimbles for collectors, games, gags, household helpers. All priced to add a joyous note to holiday shopping. **Harriet Carter. $1.**

20 **Room Arranging Kit** (popular in prestigious interior design schools) has mini-size 3-D styrene furniture. Helps you visualize decorating results. Includes sofas, chairs, beds, accessories, graphboard, walls, windows, doors, etc. Scale $1/2" = 1'$. Picture brochure. **Plan-It-Kit. 35¢.**

21 **A World Of Savings** on leading name-brand furniture. Feast your eyes on 48 shop-at-home pages of fine furniture (traditional, contemporary, oriental) from 30 manufacturers. All distinguished by high quality and savings of up to 40%. Color catalog. **Bryan-Robeson. $3.**

22 **Curios, Collectibles, Gifts** attractively presented for your shopping pleasure. Hundreds of inviting gifts for family and friends. Don't miss the superb selection of moderately priced collectible thimbles, fans, bells, music boxes and paperweights. **The Ferry House. 50¢.**

23 **Crafts And Gifts** full of the flavor of the Virginia countryside. Herbs and spices, wreaths, stoneware pots and baskets untold before your eyes as you turn this catalog's colorful pages. The scents of their sachets are pure joy! Year subscription. **Faith Mountain Herbs. $2.**

24 **Conran's Celebrates Christmas** with presents you'll be proud to present. Exciting collection of home furnishings, glassware, toys, gifts chosen with that special flair for style that's made this emporium famous. Never has shopping been so easy. **Conran's. $1.**

25 **The French Way With Lace . . .** *magnifique!* Rue de France imports lace curtains, cloths, fabric, unmistakably inspired by country châteaux. *Aimez-vous* romance, beauty, fine design? You *must* have this catalog. Complete with samples. **Rue de France. $2.**

26 **Elegant Solid Brass Beds.** One of those unexpected luxuries you think you can't afford until you see the huge savings offered by this factory distributor. Replicas of antique classics in a range of outstanding designs all with an heirloom potential. **Cannondale's. $1.**

27 **Luxury You Can Afford.** Indispensible 80-page color catalog of custom-made upholstered chairs, loveseats, sofas, etc. Prices are factory-direct and thrift-tickling. You'll revel in the service you get from this family owned firm. **Hunt Galleries, Inc. $3.**

28 **Crewel By-The-Yard.** An affordable luxury when you order from this importer. Hand loomed cotton fabric hand embroidered with wool flowers. 22 rich designs. For curtains, upholstery, slipcovers, apparel. From $13./yd. 52" wide. Color catalog/swatch. **Gill Imports. $1.**

29 **Stop Winter Cold** with expertly crafted down comforters from this firm's own shop. Or try their terrific recovering service. Find flannel sheets, down robes, pillows. They'll be delighted to send you a color brochure plus $5 gift coupon. **Feathered Friends. $1.**

30 **Victoriana!** Only a postage stamp away. Possibly the world's most complete collection of Victorian reproductions copied from heirlooms of the old South. Bedroom, dining and living room furniture. Table tops of Italian Carrara marble. Catalog/swatches. **Martha M. House. $2.**

31 **Old Time Tennessee Emporium** devoted to hard-to-find gifts guaranteed by the comforting motto. "All Goods Worth Price Charged". Fun-to-read catalog runs the gamut from Jack Daniels memorabilia to clothing. **Lynchburg Hardware & General Store. Free.**

32 **Enchant Children & Collectors** Ready to mail in September, full col 20th Birthday Celebratio issue is filled to the brim with hundreds of exceptional and exclusive minia tures, fairytale dolls, exqu site dollhouses, imaginati toys, books, games. **Enchanted Doll House.$**

33 **Miles Of Rug Styles.** Catalog cap tures in full color the rich beauty of hand-made area rugs fror Persia, China, Pakistan & India and machine-made designs from Europe. Tra ditional, colonial, contemporary. Exquisite tapestries. **Peerless Imported Rugs, Inc. $1.**

34 **Treat Family And Friends** to at least one of the pleasures in Postamatic's catalog. Here you' find limited edition collect ibles, jewelry, stationery, and unique personalized gifts all selected with an eye for value. Catalog charge refundable. **Postamatic Co., Inc. $1.**

35 **Bamboo, Wicker, Buri & Rattan** furniture and accessories. Give these designers/manufacturers/ importers credit for assembling a selection that will appeal to everyone with a flair for beauty and an eye for value. Loose-leaf color catalog. **With You In Mind Inc. $1.**

36 **The French Direction.** Tablecloth and a host of matching accessories (placemats, napkins, appli ance covers et al.) in irresistible French country designs. All coordinated for a total look. Color brochure & swatches. Charge refundable. **Bella. $2.**

37 **You'll Become A Johnny Appleseed's Fan** the moment you see their 1983 Holiday Collec tion. Santa-lating variety o sportswear, coats, loungewear, accessories, gifts—for everyone, big or little! Sensible prices. 56-page color catalog. **Johnny Appleseed's. $1.**

38 **Cart Off The Prize.** The Garden Way Cart has ten times the capacity of a wheel-barrow. Load it with firewood, leaves, mulch & such. You'll accomplish more in one trip than you ever thought possible. Literature tells all. **Garden Way Research. Free.**

39 **Architects And Designers** put their stamp of approval on Sun System Solar greenhouses. Outstanding color catalog gives you the lowdown on energy and tax savings, selection & installation of 40 pre-fab models. Includes prices and sizes. **Sun System. $1.**

40 **Pretend Plants** for the discerning decorator. If you want the visual delight of lush greenery minus the fuss, may we suggest the "sensational silk" beauties that abound in this catalog. Extraordinarily realistic blossoms, trees, floor & hanging plants. **Christopher Book. Free.**

41 **Renovator's Supply** is America's premier source for Victorian style plumbing and lighting fixtures, reproduction hardware. Brass, porcelain, oak, iron. A bonanza of almost-impossible-to-find items at the lowest prices in town. **The Renovator's Supply. $2.**

42 **Pfaelzer Brothers Are World Famous** for steaks, gourmet gifts, accessories. From Filet mignon to fresh citrus fruits. From Chateaubriand to cutlery. Delight family, friends, clients. Catalog arrives with $5 Purchase Certificate. **Pfaelzer Bros. $2.**

43 **Suzo's Field Guide To Animal Suits** for children. A merry menagerie of top quality hooded velour playsuits for small fry 6 months to 6 years plus. Kids love them. So will you because they develop imaginative minds, come clean in the washing machine. **Suzo. $1.25.**

44 **Dress For Success . . . For Less.** Jos. A. Bank Clothiers offer timeless, sophisticated, impeccably tailored fashions for men and women priced below most fine stores. The reason they command unswerving loyalty: *Quality!* **Jos. A. Bank Clothiers. Free.**

45 **Posters For Art Lovers.** Brand new 48 vividly colored pages. Vibrates with a vast and sensational collection of contemporary graphics, pop art, botanicals, classics and orientals. Framing, too. Could easily be our entry for catalog event of the year. **Art Poster Co. $2.**

46 **Everyone Who Sees These Kits Falls In Love With Them.** Christmas trees, all seasons wreaths, decorative accessories. Combine dried & silk flowers in garden variety of color & beauty. Create your favorites! Each kit, easy, complete. **Garden Craft Kits. $1.**

47 **Roundup of Decorator Hardware.** Catalog assembles kitchen and bath accessories in the newest finishes, the finest quality. Faucet sets, towel bars, knobs, pulls, switchplates, doorknockers, etc. In brass, lucite, oak, porcelain, crystal. **Decorator Hardware. $2.**

48 **Gifts From The Emerald Isle** delight the eye, pleasure the heart. Every nook & cranny in this stunning catalog holds a treasure . . . Waterford crystal, Belleek, Royal Doulton, Wedgwood, Spode, Irish linens, tweeds, Aran knits. **Stephen Faller Ltd. $1.**

49 **Bolind Celebrates Christmas** with an A to Z range of problem-solving gifts. Sit back and make your selection from a catalog of 80 idea-packed pages. Down-to-earth staples, bright new stars, little luxuries. All wonderful finds for kith and kin. **Bruce Bolind. $1.**

50 **Regalia Fashions For Queen Sizes** are soft, sophisticated with a genteel, sincere splendor. Fall & winter clothes with a flattering silhouette are the perfect mix of style & proportion in half & women's sizes. Also selected misses' sizes. Shoes up to WW widths. **Regalia. $1.**

51 **European Sculptures** reproduce classical, renaissance and modern masterpieces with rich detail and grandeur in oxolyte, resembling Carrara marble. 112 subjects in 32-page full color catalog plus detailed history. A superb collection. **Eleganza Ltd. $3.**

52 **A Catalog For Cooks** sprinkled with original recipes. Discover what serious cooks have known for years. Williams-Sonoma offers the finest kitchenwares, specialty food and household articles. Many exclusives. 6 issues subscription. **Williams-Sonoma. $1.**

53 **Welcome To Aunt Abigail's Attic** where you'll find exclusive country clothes for play or parties. Meticulously made of natural fibers—pure silk, cotton, virgin wool. Wait until you see the Liberty of London prints, non-crushable travelers. Victorian collection. **J. Jill Ltd. 25¢.**

54 **You Don't Have To Be A Scot** to fall in love with The Scottish Lion's catalog. Products from every corner of the British Isles blend tradition with up-to-the-minute fashion. Sit back in your easy chair and shop for the finest gifts, accessories, crafts. **The Scottish Lion. $2.**

55 **Christmas Plates From Denmark.** Royal Copenhagen and Bing & Grondahl Christmas and Mother's Day plates increase in value, pay dividends in pleasure and pride of ownership. Direct-to-you savings. Price list and info on gift give-away. **Leif Thomsen. Free.**

56 **Classic Clothing Since 1947.** The Talbots catalog offers a wide variety of the latest in classic styles. All this, plus The Talbots unconditional guarantee. Eight issue subscription. **The Talbots. $2.**

57 **Butcher Block** is the computer-perfect choice for casual, contemporary, country or Early American surroundings. Catalog demonstrates butcher block's great versatility with tables, desks, carts, etc. Large selection of chairs. **J & D Brauner. $2.**

58 **People Who Send Popcorn** have finally achieved cult status. Never-to-be forgotten gift. 6½ gallons of popcorn in gorgeous reusable containers. What a cracker jack way to say "I Love You", "Merry Christmas", "Congratulations". 4 issue catalog series. **Popcorn Factory. $1.**

59 **Aesthetic & Energy-Saving Benefits** of adding a greenhouse room to your home are described in detail in Four Seasons' color catalog. Curved eave design features insulated safety glass, rust proof frame in a do-it-yourself kit. **Four Seasons Solar Products. Free.**

60 **You Don't Have To Spend A Mint** to make your home look like a million. 76-page catalog shows hundreds of beautiful bargains. Solid pine furniture fully finished or in easy kit form. Traditional and Early American styles. Gifts & decorative accessories. **Yield House. Free.**

61 **Spend 1983** shopping for the most arresting and irrestistible cookware, glassware, tableware, bedding, fashions and accessories in the world while you're sipping your coffee at home. Catalog series, unveiled one-by-one for the entire year! **Crate & Barrel. $2.**

62 **Crewel Fabric From India** features hand embroidered wool on handwoven cotton. Gorgeous variations sold by-the-yard for upholstery, drapery, etc. Ready-made bedspreads, cloths, Numdah rugs. Direct-from-importer savings. Color catalog & swatch. **Gurian's. $1.**

63 **Searched In Vain** for missing sterling or silverplate flatware? Discover Drake's matching service. Unsurpassed stock of active, inactive and obsolete patterns at 40-75% off manufacturer's suggested retail. I.D. Directory & order form. **Walter Drake Silver Exchange. Free.**

(Continued on page 179)

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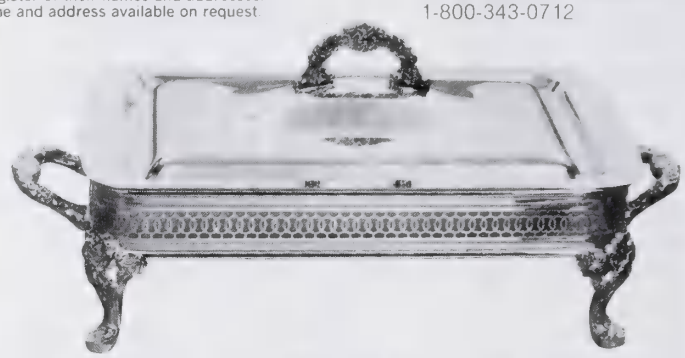
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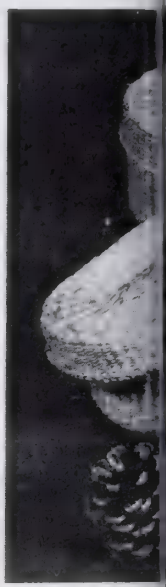
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By Gorham this resplendent 2 quart silverplated casserole has an oven-to-table pyrex liner and a suggested retail of $100. But at Kaplan's it's $39.95, $3.50 postage. Hurry! James Kaplan Jewelers, HB9, 72 Hillside Rd., Cranston, RI 02920. Toll free: 1-800-343-0712



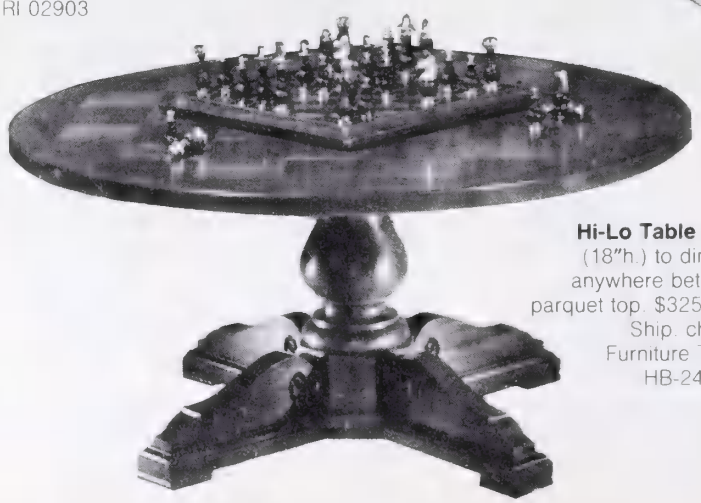




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Save A Small Fortune on Lunt's new "Bel Chateau" sterling flatware. Suggested retail for 4-piece place setting $333.33. Here: $143.75. Write or call toll free: 1-800-343-8866. Tilden-Thurber, HB9, 292 Westminster Mall, Providence, RI 02903



Hi-Lo Table adjusts from cocktail (18"h.) to dining height (30"h.) or anywhere between. Solid oak, 40" parquet top. $325 (subject to change). Ship. chgs. coll. Catalog $3. Furniture Traditions, Box 5067, HB-24, Hickory, NC 28603

with Frances Needles

Splurge On Seagrass Baskets from China. They're chic for storage, perfect for gift goodies. Nest of five with fitted lids range from 7½ x 5½ x 3¼" to 5¼ x 3¼ x 2¼". $11.98, $1.75 postage. Lillian Vernon, S9BE, 510 S. Fulton Ave., Mt. Vernon, NY 10550





Rice Carved Poster Bed has a lovely legacy. Carved with rice heads and tobacco leaves it honors crops of Southern settlers. 86" posts. Color catalog is like a visit to a showroom. $3. Bryan-Robeson, 2444 No. Clark St., HB9, Chicago, IL 60614



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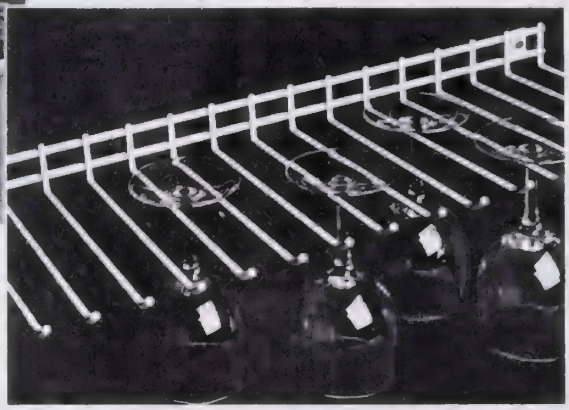
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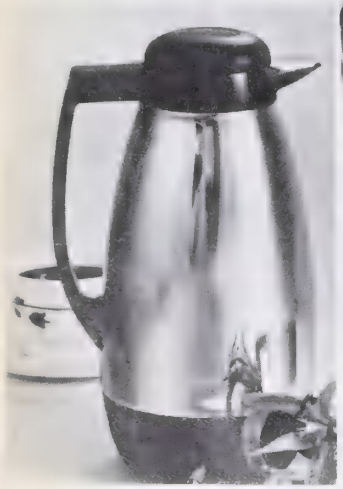


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Stoneware mug has its own cover—keeps drinks hot, doubles as a coaster! We designed it in Japan—white glaze, blue Oriental brushwork front and back. Square shape holds 8 oz., 3¼" tall, for home or office, ours alone.
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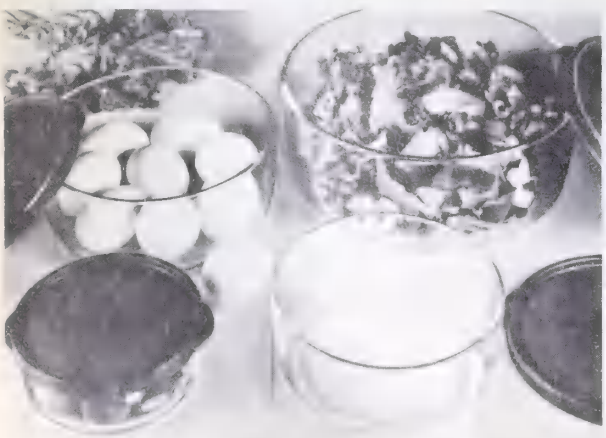
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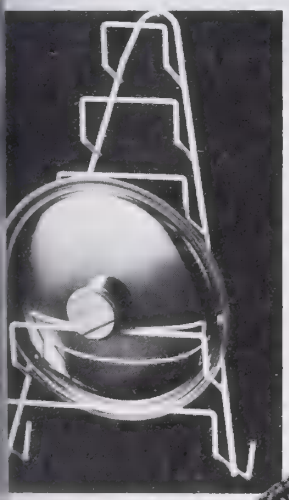
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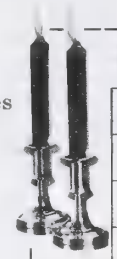


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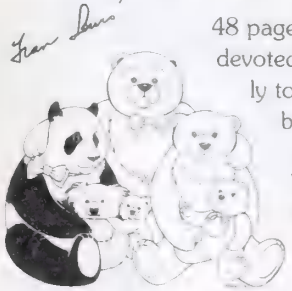


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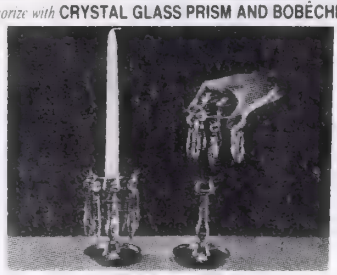


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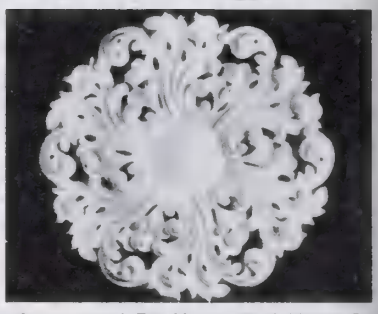
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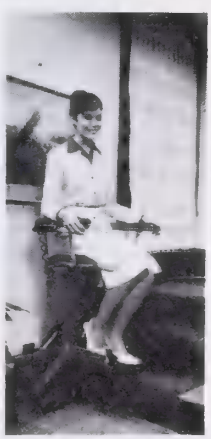
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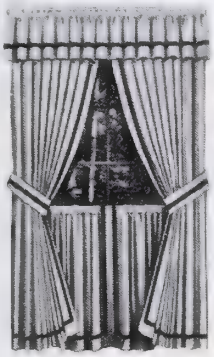
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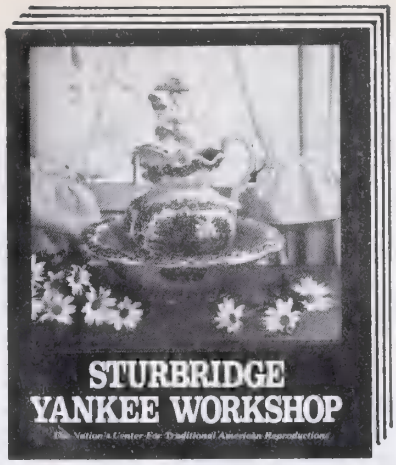




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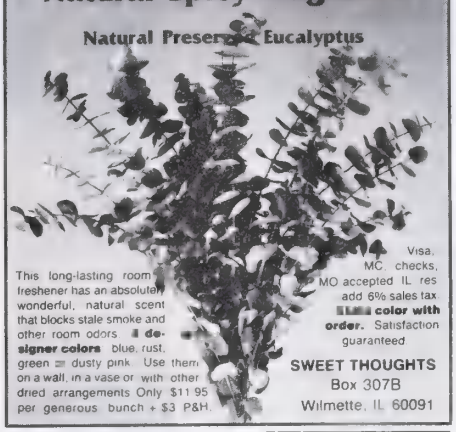
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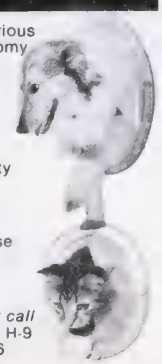
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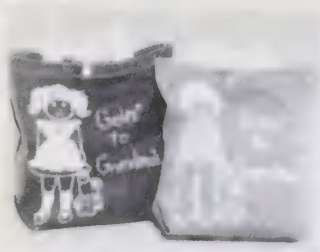


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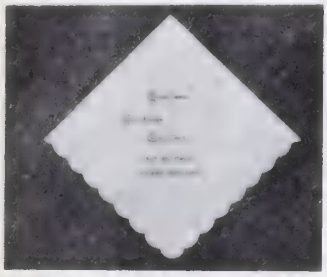


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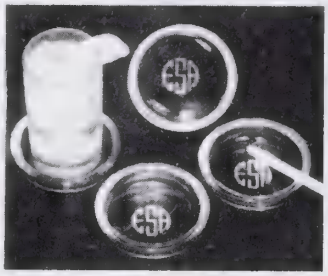
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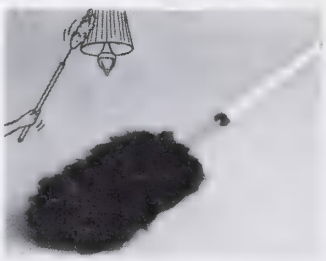
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XE824-6—Coaster Set **$4.79**



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Provides carry-along convenience (elastic retaining band keeps it compact for toting in your purse). File with heavy manila pockets is 4x7½", expands to 10" deep. Each of 12 compartments is labeled for fast coupon filing, easy removal at check-out counter.
0301-6—Coupon File, **$1.59**



Seat Cushion for Bad Backs
Designed by a sciatica sufferer in conjunction with a chiropractor to help relieve painful pressure. The lightweight 12x17¼" vinyl "portopaedic" cushion inflates to provide support for lower back and thighs, suspends your tail bone to prevent pressure on nerves.
1578-6—Seat Cushion **$11.89**



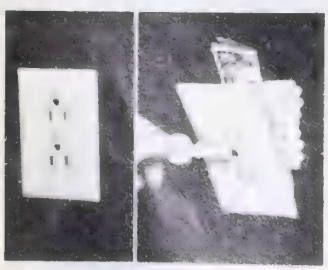
Easy-Reach Lambswool Duster
The best dust picker-upper ever! Brightly colored pure Australian wool head is 10" long, attracts dust like a magnet, yet is soft and non-scratching, washable in cool water. Telescoping plastic handle extends to 42" to reach ceiling corners and light fixtures.
5648-6—Easy-Reach Duster, **$9.49**



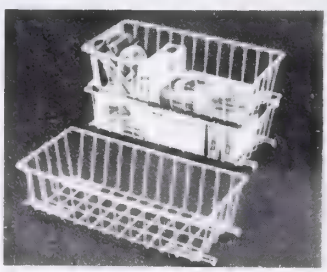
Serve up Photo Memories
Any black/white or color slide, print, or negative enlarged and mounted on a 10½x13¼" enameled metal tray. Protectively sealed, stain- and alcohol-resistant, cleans with damp cloth. Photo will be returned.
RF592-6—Black Photo Serving Tray, **$16.69**
RF591-6—White Photo Serving Tray, **$16.69**

To order merchandise shown on these two pages, write Miles Kimball, 259 Bond St. Oshkosh, WI 54906

Advertisement



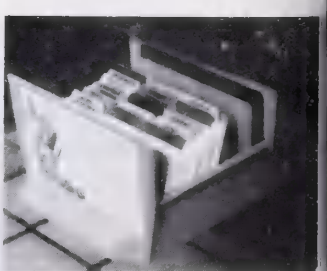
Plug Socket Wall Safe
An at-home hideaway for cash, jewelry, and other small valuables. The ivory plastic unit installs in less than 15 minutes and looks exactly like an ordinary electrical outlet. Kit includes the 2⅝x3¼x7⅜" safe, plate for outlet, key for opening, saw, template, and instructions.
1008-6—Socket Wall Safe, **$3.98**



Stack 'n' Store Freezer Baskets
Best organizers around for that jumble of frozen food packages. They let you find just what you're after. Heavy steel rod baskets are 8¼x9½x19½", coated with rustproof white vinyl, have braces for stacking one atop another without crushing fresh contents.
7564-6-Freezer Baskets, ea., **$5.89**



Tidbit Tree
Your imagination turns this crystal styrene 12" tree into a money tree for anniversaries and showers, mini-Christmas tree for holiday decorating, or goodie tree with gumdrops, marshmallows, candy, hors d'oeuvres. Stores flat; 6¾" base holds more goodies.
6069-6—Tidbit Tree **$2.79**



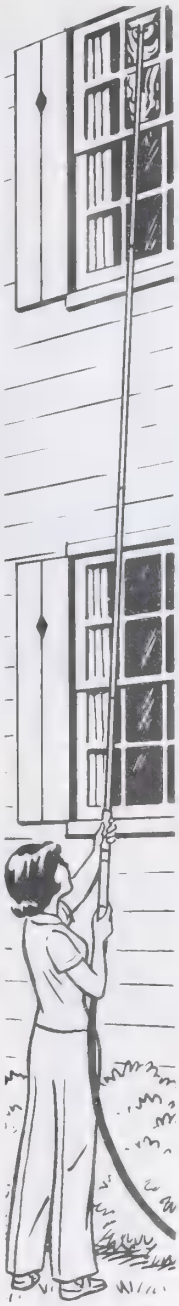
Giant Recipe Organizer
Takes no counter space, holds the recipe at eye level, away from drips and spatters. Plastic unit is 6x12x4" high, mounts to underside of upper cabinet. Includes 24 mylar-tabbed divider cards.
7750-6—Almond Organizer, **$12.89**
7755-6—Gold Organizer . . . **$12.89**
7757-6—White Organizer . . **$12.89**

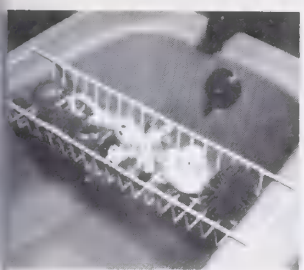
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ed felt banner has a bright green tree,
5-day calendar, and 25 Velcro® -
acked ornaments—bells, elves, and
ore—for you to place on the numbers.
ach day in December, kids remove an
nament from the calendar and hang it
the tree above. When the decorat-
g's complete, Christmas has arrived!
14-6—Christmas Calendar **$7.69**

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tach to your garden hose for safely
ubbing high windows, mobile home, RV, or
at. Detergent, water flow, rinsing, are con-
lled at the handle. REGULAR WASHER
L280-6) has 8-oz. soap chamber, two
uminum extensions for a 16-ft. reach,
rubbing brush, rubber squeegee, and
gh-pressure spray, $42.98 PULSATING
ASHER (XL279-6) has three extensions
low you to reach 20 feet or more) and
ditional pulsating brush, $49.98
JTTER CLEANER attachment (1106-6)
s either washer, has unbreakable con-
x mirror to help you spot debris and
ar it with the pressure spray, $16.79



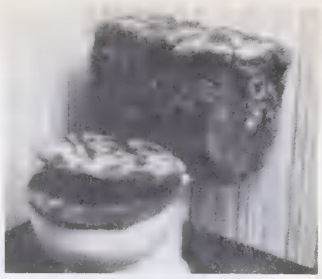


Tub Toy Rack
traddles modern tubs and takes
rge of Junior's armada of bath-
toys. Rack is 6½x26", made of
rdy steel, coated with scratch-
of, rustproof vinyl, drains toys
in a hurry, keeps them out
n underfoot between baths.
ds adult's bath aids, too.
035-6—Tub Toy Rack . . . **$4.89**

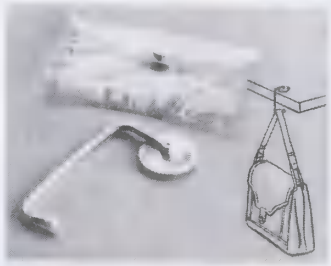


Child's Name Puzzle
Custom-cut from natural birch, 3" drop-in puzzle letters are painted bright nontoxic colors. A sturdy plaything now, a decorative plaque later. *Print name clearly, please.*
RF256-6—3-Letter Puzzle . . **$7.79**
RF258-6—4-Letter Puzzle . **$10.39**
RF260-6—5-Letter Puzzle . **$12.98**
RF261-6—6-Letter Puzzle . **$15.59**

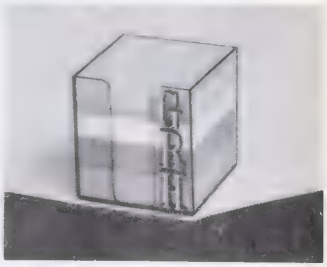
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Add luxury and comfort to the "brawth." Standard-size, dacron-polyester sets machine-wash like a dream, stay dense and luxurious. They're mildew-resistant, non-allergenic, colorfast, have elastic edges for snug fit.
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6839-6-Pink; **6849-6**-Sable Brown



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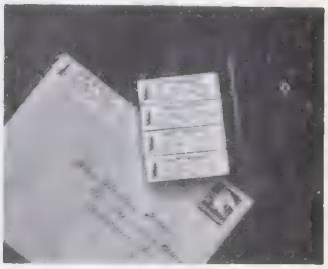


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5098-6—Refill Stack **$2.59**

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Make Christmas card preparation easier this year. Your full name and address are in red on white, ½x2" labels. Each has a Christmas tree and message of your choice. Specify: *Merry Christmas, Season's Greetings,* or *Happy Holidays. Print personalization plainly; limit of three lines, 22 letters, spaces per line.* Box of 500.
RR243-6—Labels . . . 1 box, **$1.79**



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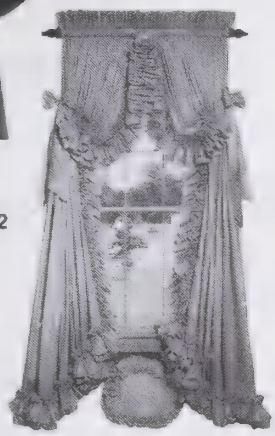
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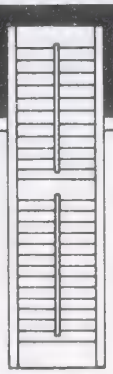
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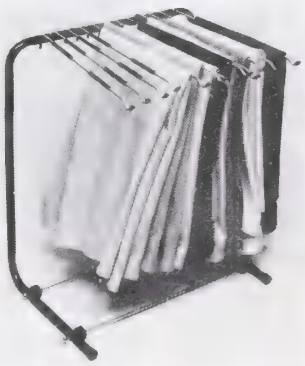
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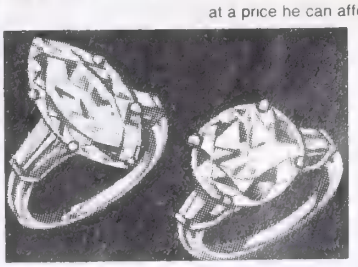
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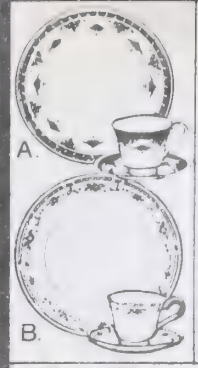
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Beautifully designed, this decorative planter will add elegance to any area of your home. The smooth white, lacquered coating gives lasting protection to the fine woods we select for every Worthington product.

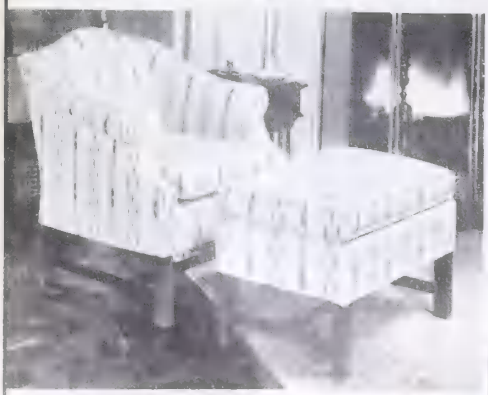
Each planter includes a waterproof, galvanized drip-pan to protect your fine floor coverings. The "Classic Chippendale" is 18½ inches square, 23 inches high, and the deep-well is 16½ inches deep.

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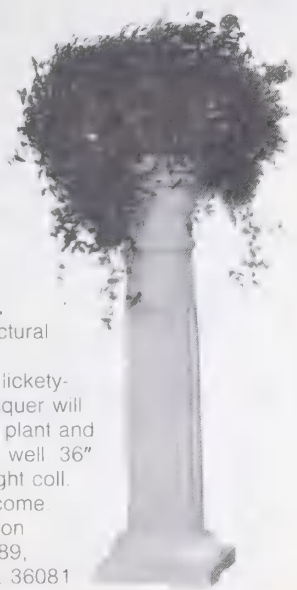
Expecting A Christmas Check from rich Uncle Henry? Blow it on this white iron/brass bed! Free color catalog pictures bedroom beauties from under $200, easy lay-away plans. Cannondale's, HE-93, Cannondale Buildings, Rt.113 S., Drawer 1107, Berlin, MD 21811



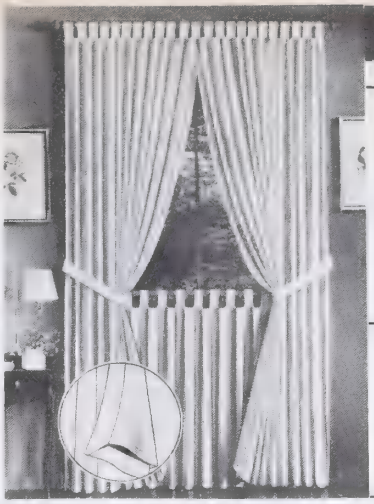


Needlepoint A Christmas Heirloom. Kits include designs in color on taped canvas, Persian yarn, needle, backing & instructions. "Please Come In" 6½ x 4¾" (13 mesh) $14; Mini-stockings 3 x 2¼" (18 mesh) $8 ea.; 6 for $42. $2 post. Free brochure. Winnetka Stitchery, HB9, 547 Lincoln Ave., Winnetka, IL 60093





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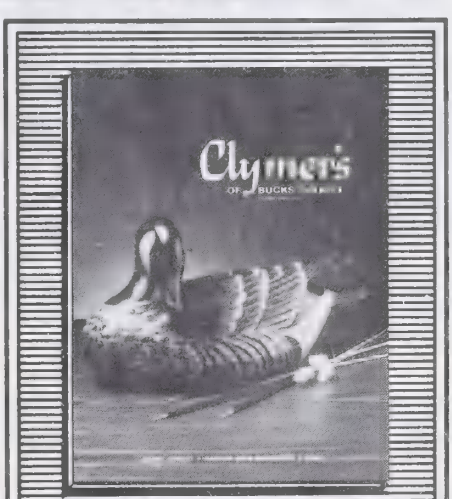
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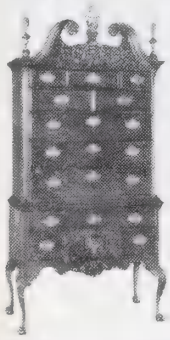
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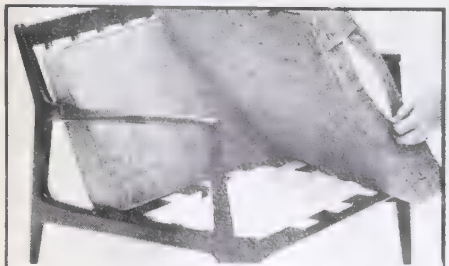


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64 **Beautiful Brass Beds by Lisa-Victoria** reflect the ultimate in design, quality and craftsmanship. Available exclusively from this manufacturer and guaranteed to be the best money can buy. Rich color catalog. Charge refundable. **Lisa-Victoria. $4.**

65 **Hot Off The Press!** Clymer's newest 48-page color catalog! Discover an outstanding array of apparel, collectibles, decorative accessories, soft sculptures and handcrafted items you won't find elsewhere. Pewter, brass, ceramics abound. MC/Visa/AE invited. **Clymer's. $1.**

66 **Stair-Glide®** Deluxe stairway lift is for people who cannot or should not climb stairs. Call/send controls, padded upholstery, seat belt, swivel seat. Economy and outdoor models. Could easily be the best Christmas gift of all. **Stair-Glide International. $1.**

67 **Kaoud Brothers' Catalog Will Floor You** with a spectacular collection of fine Pande Cameron Indian rugs. Leaf through vivid photographs of tomorrow's heirlooms at yesterday's prices. They'll even send a rug right into your home for approval. **Kaoud Brothers. $5.**

68 **Electrifying Collection** of crystal chandeliers. Lamps and fixtures galore in contemporary, Tiffany and Colonial styles. Glass prisms and bobeches for dazzling candlelight dining. Ceiling fans. Price of catalog credited toward order. **Crystal Classics. $2.**

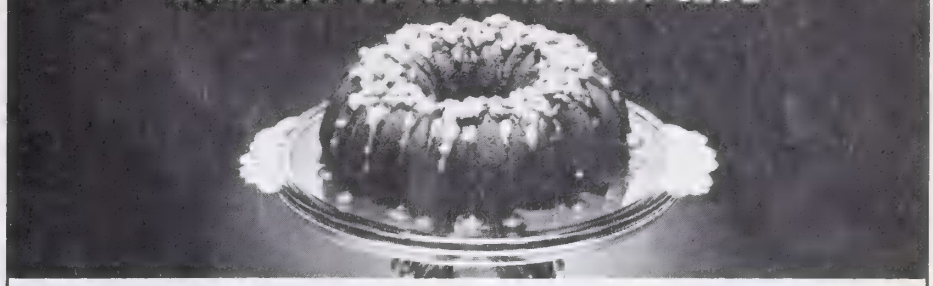
69 **Creative Caning Kits** include prewoven cane and instructions. Do-it-yourself with professional results. Cane is decorative and durable for grooved chair seats, screens, stereo speakers, planter boxes, headboards, etc. Catalog tells all. **T.I.E. 50¢.**

70 **The Lighter Side's** philosophy is "He who laughs, lasts". Have a field day selecting holiday gifts for everyone on your list from the 500 spirit-lifting, rib-ticklers in this color catalog. The reasonable prices will add to your merriment. **The Lighter Side. Free.**

71 **Lovely-To-Look-At** enamel on steel burner covers are blossoming out on kitchen ranges all over town. They protect burners from spills, provide a smooth work surface. Brochure pictures colorful designs in 8" ($7.95) & 10" ($8.95) sizes. **Max Burton Enterprises. Free.**

(continued on page 180)

DESSERT OF THE MONTH CLUB



DECEMBER Holiday Amaretto Cake
JANUARY Orange Sunburst Cake
FEBRUARY Raspberry Currant Bars
MARCH Lemon Poppyseed Cake
APRIL Choc. Caramel Bars
MAY Choc. Chip Fudge Cake
JUNE Toffee Crunch Cake
JULY Zesty Lemon Squares
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NOVEMBER Peanut Butter Choc. Bars

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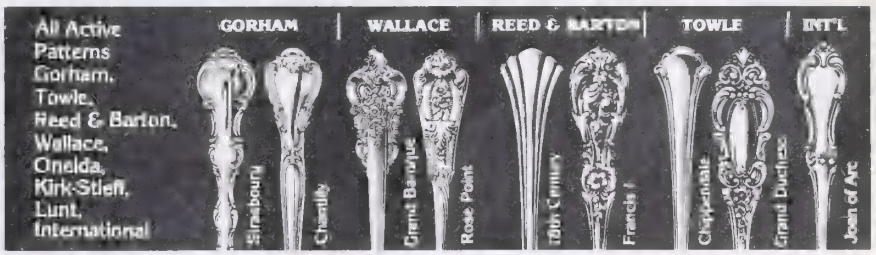
PHONE Toll free 800-423-3091
(In California call, collect, (213) 501-6363)
MAIL 1) Pick your Pak (Cakes & Bars weigh 1 lb. 6 oz. or more)
2) Add $3.00 shipping for *each* month in Pak
3) Total (Calif. residents add 6.5% sales tax)
4) Include name, address, apt. #, how gift card signed
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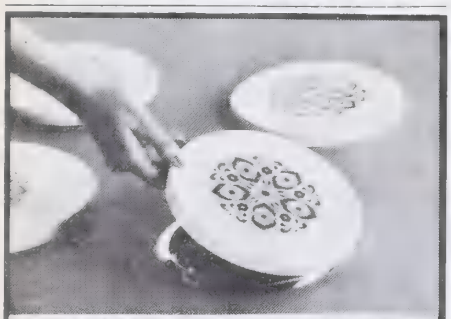


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SHOP-BY-MAIL *continued*

72 **Sun Designs Sells Plans** and design books on unusual and hard-to-find items. Four of the current additions: Gazebos & Other Garden Structures; Bridges & Cupolas; Privy; Strom Toys. Take this opportunity to send for brochure of titles and prices. **Sun Designs. Free.**

SUN DESIGNS

73 **In An Age Where Naturalness Counts** it's refreshing to find a catalog that features Early American home furnishing of natural elements. *Cotton* bedspreads, towels; *wool* blankets; tin, pewter, copper, brass, wood, *basketry*. Down-to-earth prices. **Homespun Crafts. $1.**

Homespun Crafts

74 **Pick-Of-The-Crop Pistachios** do the California growers proud. Other season's eatings in 1983 holiday catalog include almonds, cashews, cakes, candies, dried fruit, smoked meats. All delicious. All welcome. All gorgeously gift boxed. **Fresno Trading Co. Free.**

Fresno Trading Co.

75 **Before You Purchase A Log Home** send for NELHI's Planning Kit. Select from 40 energy efficient models, passive solar styles. Build it yourself with the Total Building and TotalSeal™ Insulating Systems. Save a bundle. **New England Log Homes, Inc. $6.**

NEW ENGLAND LOG HOMES

76 **Fabulous Get-Acquainted Offer** put together for you by this pacesetting club. Receive two lovely needlepoint canvases, (one Christmas, one floral) copy of Needlecraft News, membership info and $3 in bonus coupons. A $19 value. **The Needlecraft Club of America. $3.**

The NeedleCraft Club of America

77 **Vintage Wood Works** loves Victorian gingerbread and recreates romantic panels, trim, fretwork, etc. of a bygone era. Everything of solid wood crafted with skill and care. 36-page catalog is spiced with philosophy, history and how-to advice. **Vintage Wood Works. $2.**

Vintage Wood Works

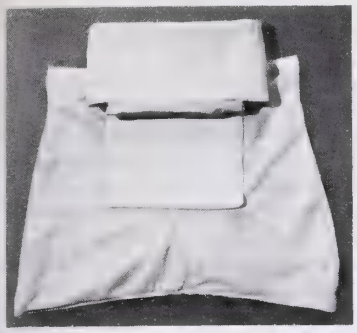
78 **Get The Jump On Santa** and start shopping for personalized gifts from Ronnie's catalog. Original, whimsical pen & ink designs, colorful matted prints for kids, grown ups, kitchen, bath, den, sport lovers & such. All with a personal touch. **Ronnie's Design Studio. $1.**

RONNIE'S DESIGN STUDIO

79 **Today's Woman Wants Wicker** that meets her demand for good looks, sturdy construction and top value. That's this firm's specialty. Catalog is a welcome respite from a world of look-alike furnishings. **House of Wicker & Casual. $2.**

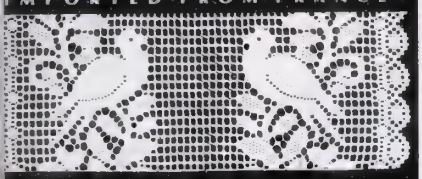
HOUSE OF WICKER & CASUAL

(Continued on page 183)



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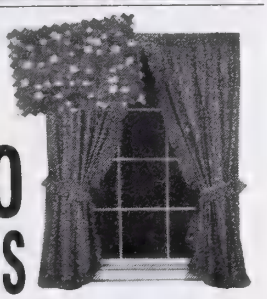
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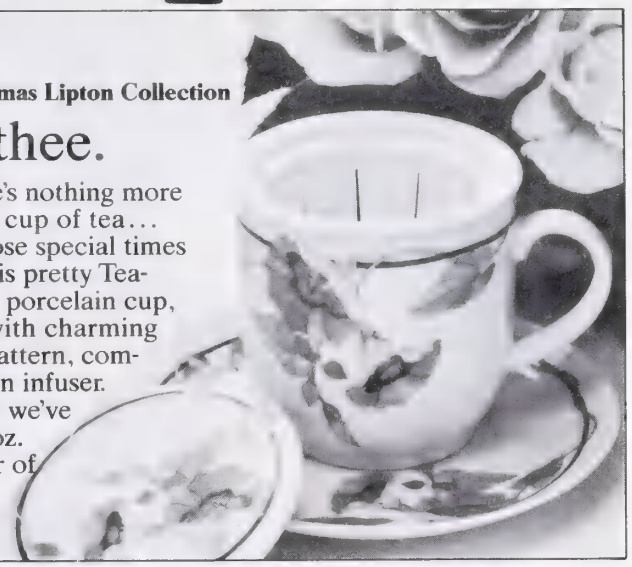
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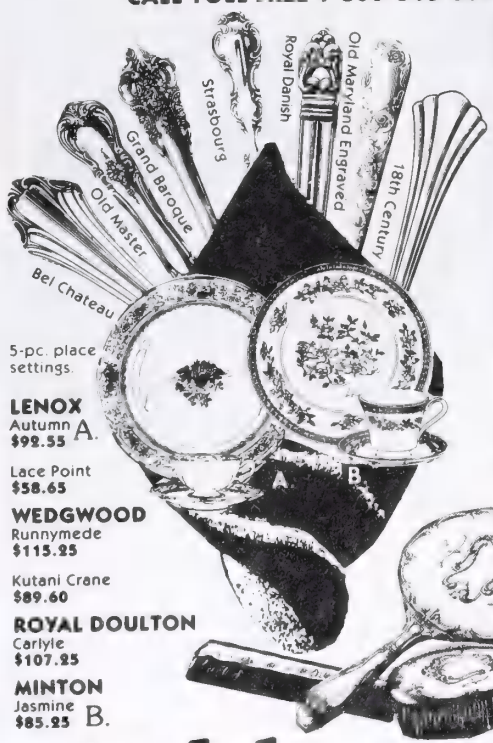
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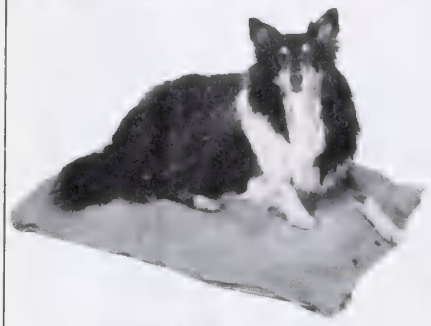
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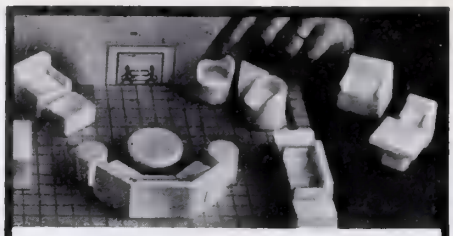
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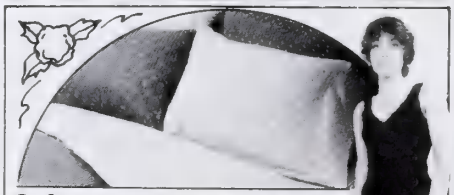
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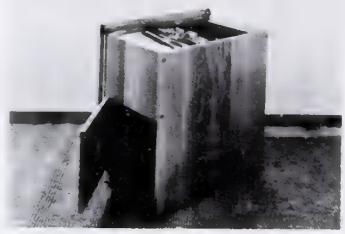
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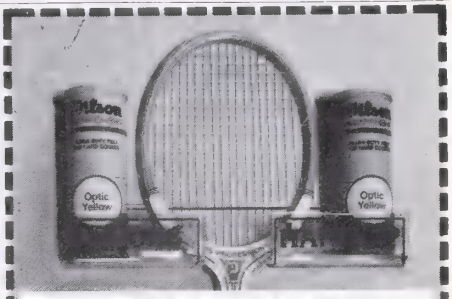
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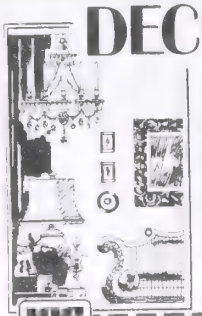
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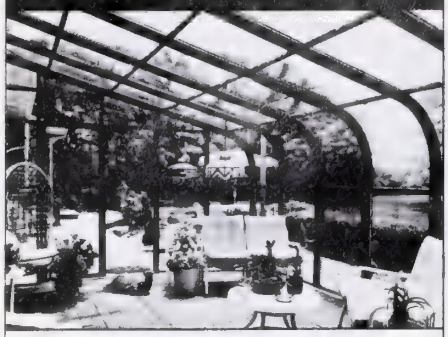
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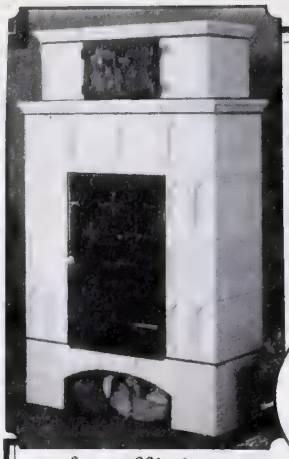
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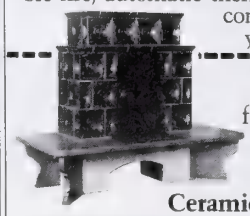




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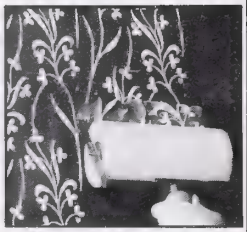
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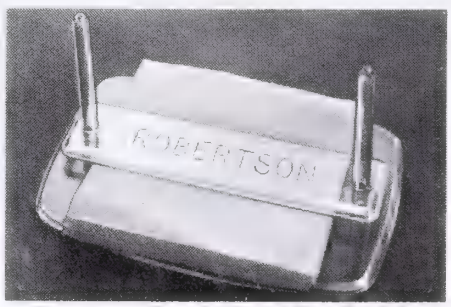


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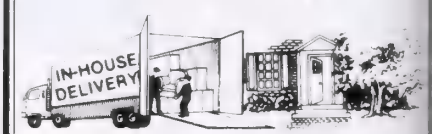


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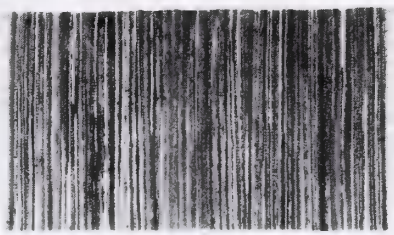


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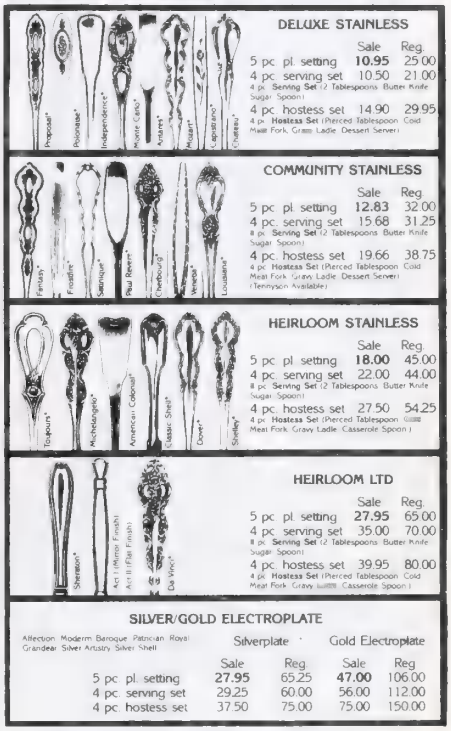
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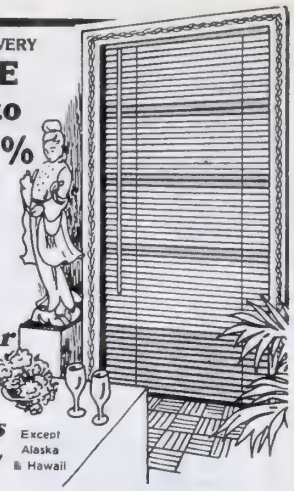
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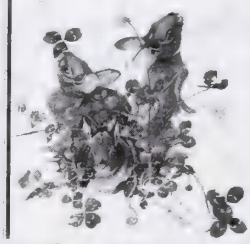
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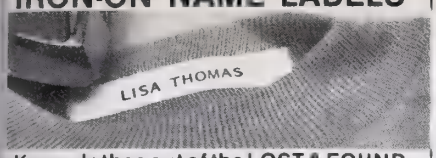
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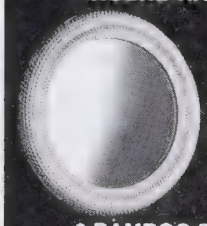
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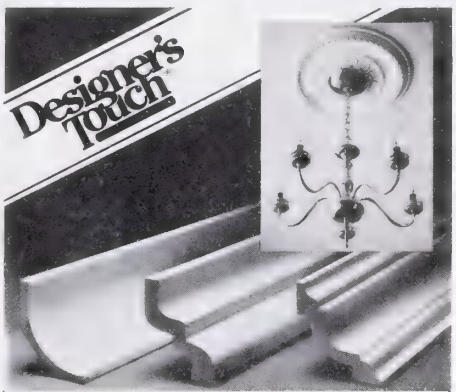
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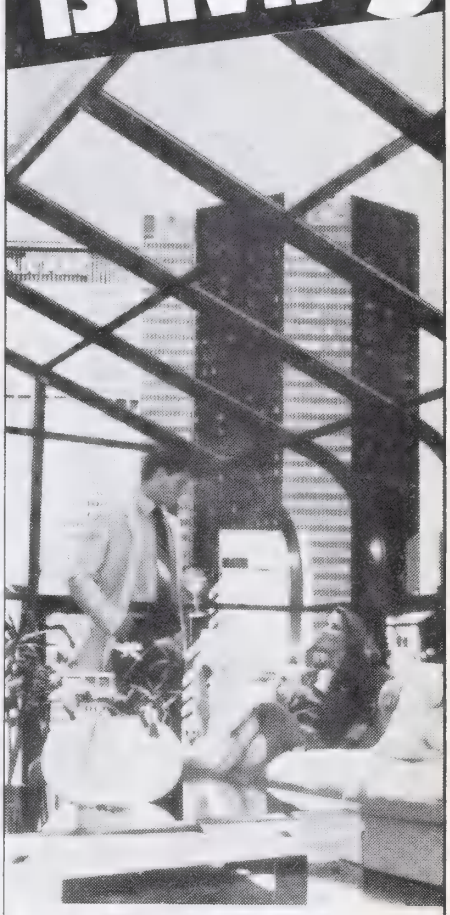
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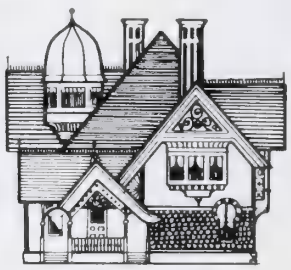
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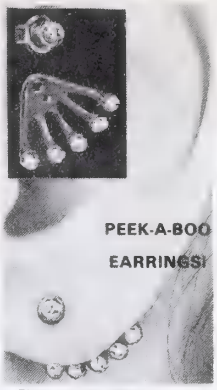
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(continued on page 192)

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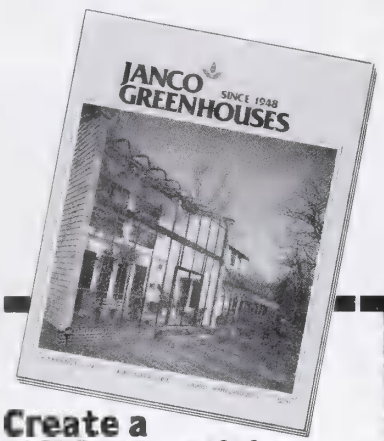
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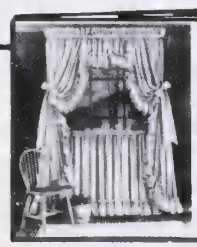
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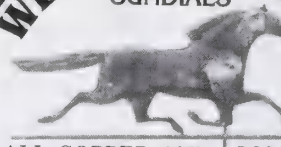
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(Continued on page 194)

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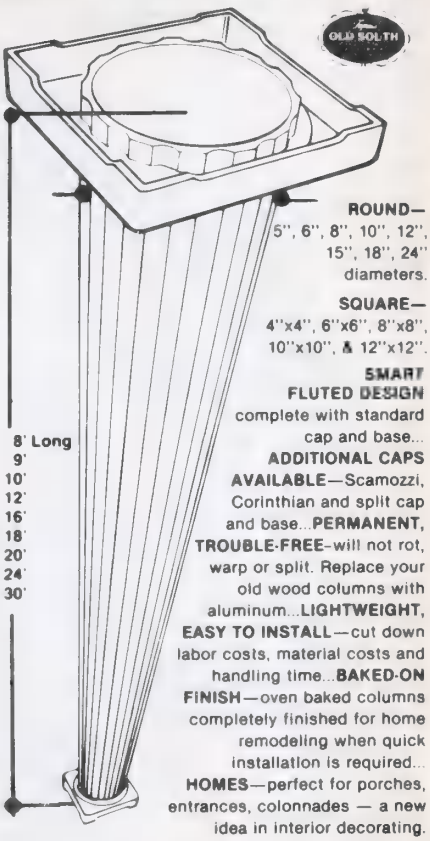
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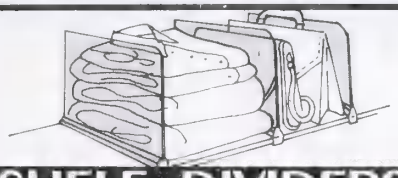
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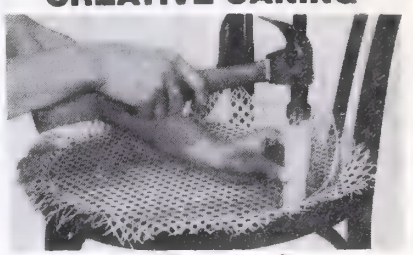
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78 ☐ Ronnie's Design Studio $1
79 ☐ House of Wicker & Casual $2
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81 ☐ Leather Gallery of KY. $3
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83 ☐ China Warehouse $1
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128 ☐ Second Hand Rose Doll House $2
129 ☐ Sheets & Co. ..... Free
130 ☐ Janco Greenhouses $2
131 ☐ World In Stitches $1.50
132 ☐ Mersman/Waldron Furniture $2
133 ☐ Florentine Craftsmen $3
134 ☐ From Me To You $1

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THIS CARD EXPIRES NOVEMBER 30, 1983

SHOP-BY-MAIL *continued*

127 **Space Dilemma?** This catalog could be your salvation. Designer-developed products double closet storage. Unique swinging hanging system, drawer cabinets and other problem-solvers that really work. 24 uncluttered pages. **Stay-Neat Closet Interiors. $1.**



128 **Dollhouses & Miniatures.** A storybook collection of exquisite Lilliputian furniture & accessories to enchant a child or collector. Many items are turn-of-the-century, many are exclusives. Lavishly illustrated in color. **Second Hand Rose Doll House Store. $2.**



129 **Flannel Sheets At Discount Prices** take the chill out of your bed and heating bills. 100% pure cotton flannel. Machine washable. Non-allergic, static free. Prices range from $11.95 to $17.95. Free swatches of stripes, florals, pastels. **Sheets & Co. Free.**



130 **Before You Buy A Greenhouse** put all the facts at your fingertips. Janco's 48-page color catalog offers 100 straight and curved eave models with regular or factory-sealed insulated glass. All aluminum. For any site, any budget. **Janco Greenhouses. $2.**



131 **The World In Stitches** catalog is paradise on earth for needlework aficionados. Have a field day pouring over 64 pages of hard-to-find and unusual items for any project in needlepoint, crewel, bobbin lace, tatting, cutwork etc. that you can think of. **The World In Stitches. $1.50.**



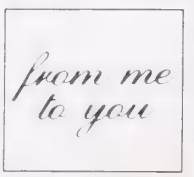
132 **Mersman/Waldron Collection** of fine furniture fits casual or sophisticated lifestyle. Revel in the comfort of contemporary or traditional upholstered furniture. Matching accent tables. Catalog of room settings and decorating hints. **Mersman/Waldron Furniture. $2.**



133 **For Your Garden World.** Fountains that sparkle in the sunlight, splash in the moonlight. Ornamental sculpture, furniture and accessories brought to perfection. Comprehensive 50-page catalog is probably the most complete in the country. **Florentine Craftsmen. $3.**



134 **Christmas Gift Ideas From Me To You.** Colorful brochure has a rich collection of imports: Crewel Numdah rugs, bags, bedspreads, cushion covers; Dhurries; gleaming brass planters, bowls and other irresistibles at look-twice direct-to-you prices. **From Me To You. $1.**



WHERE TO FIND IT

A RARE BREED OF PROFESSIONALS: CONSERVATORS OF FINE RUGS AND TAPESTRIES

By SYLVIA SUNDERLIN

Skilled craftsmen with knowledge of authentic rug-weaving techniques are a rarity. Because of this most rug firms tend to restrict conservation or restoration services to rugs and carpets worthy of the time and effort required for work that is entirely satisfactory to both client and restorer. Such perfection is costly, of course. Professional conservators refuse to do "patchwork" mending. The firms and individual professionals listed here are glad to advise a client on restoration.

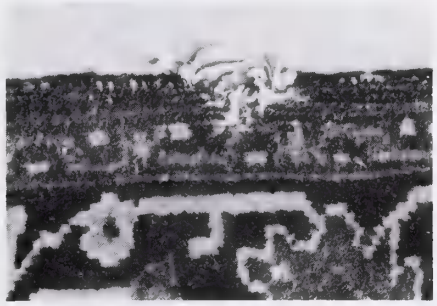
Doris Leslie Blau, 15 East 57th St., New York, NY 10022; (212) 759-3715—This firm dealing in outstanding antique carpets has a workshop for the restoration of fine rugs and tapestries, employing original techniques. Restoration only, no repairs or sewing.

Cambridge Textiles, Cambridge, NY 12816; (518) 677-2624—Dolores Bittleman repairs and restores tapestries of all kinds and small rugs. Wet-cleaning service and restoration for Early American hooked rugs. Write for brochure.

Costikyan Cleaning & Restoration, Inc., 32-16 37th Ave., Long Island City, NY 11101; (212) 786-9684—This old family firm uses craftsmen trained in Turkey and Iran. Restorations for all Orientals—pile rugs, kilims, European flat-weave rugs, tapestries—include fine cleaning. Museum work is also done. They have an advisory service for rug restoration.

Geri Dmochowski, PO Box 115, Molina, CO 81646; (303) 268-5530—Mrs. Dmochowski restores Navaho and other Southwestern and Western textiles and rugs using native wools dyed in her own workshop. Mail order service available. Write or telephone first.

Joseph W. Fell, Ltd., 3221 North Clark St., Chicago, IL 60657; (312) 549-6076—Restoration of fine-quality rugs only, Islamic, Chinese, European, is done on the premises. Traditional techniques, such as appropriate weaving and the utmost care in color matching, are strictly adhered to. Write or telephone for opinion on restoration.



Mohtashem Kasham rug (Persia, c. 1860–70) with moth-eaten hole on selvage.



Expert weavers match design and colors and perform almost microscopic "surgery."



After lamb's wool is reknotted (300-500 knots per square inch) rug is restored.

Mark Keshishian & Sons, Inc., 6930 Wisconsin Ave., Chevy Chase, MD 20815; (202) 654-4044 and 340-6666—The Keshishian brothers, James and Harold, offer many restoration services. There are large cleaning facilities and expert craftsmen to handle extensive restoration. Indentification of rugs, advisory and lecturing services are available.

Helen M. Klemm, PO Box 60, Planetarium Stn., New York, NY 10024; (212) 362-4454 and 759-3400—Mrs. Klemm is an experienced conservator and restorer of tapestries and textiles. Write or telephone.

The Old Rug, 386 Grand Avenue, Oakland, CA 94610; (415) 834-6888—This firm has a service for restoring rugs of good quality. Traditional hand knotting is done, using the firm's custom-dyed wools. Handmade rugs of the Middle East and China are specialties. Ask about mail order service.

Helene von Rosenstiel Restorations, Inc., 382 11th St., Brooklyn, NY 11215; (212) 788-7909—This firm offers restoration services for flat-weave rugs, such as Navaho and Smyrna, and for fine quality silk rugs and tapestries. They can now do wet cleaning of large rugs.

Sanford Restoration Works, 451 Gould Ave., Hermosa Beach, CA 90254; (213) 374-7412 and, periodically, in northern California, (415) 563-4730—Emily Sanford and assistants restore hand-woven carpets, tapestries and flat-woven rugs, with careful attention to matching colors. Phone for information on their mail order service.

Tabakian Rug Center, 8428 Melrose Ave., Los Angeles, CA 90069; (213) 655-3558—This firm has a restoration service for all Oriental carpets, Mexican rugs, kilims, silk rugs and tapestries. Skilled craftsmen from the Middle East are employed, who spin and dye wool, using natural dyes and authentic weaving techniques. ■

STEVEN KULISZ

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q We have several miniature pictures of relatives, framed in gold with loops so they can be worn on chains. Could I wear one without damaging it? How should I take care of it?



—A.G., Independence, Mo.

A. The earliest miniatures were oil paintings on metal or vellum. By the 18th century oil paintings or watercolors were used on ivory. Many miniatures were mounted in silver, gold or jeweled frames. The introduction of the photograph in the mid-19th century made expensive hand-painted portraits a luxury.

It is safe to wear a miniature but remember that the glass cover is breakable. Be careful when cleaning because water may seep under the glass. They should be stored in a place not subject to temperature extremes. Miniatures by unknown artists in plain frames sell for about $300.

Q My painted wooden chest looks very much like this one, but the panels are painted to look like fancy wood instead of vases of flowers. What is it worth?

—J.T., Tucson, Ariz.

A. The painted Pennsylvania German dower chest has been popular with collectors and museums for many years. The chest pictured is similar to a known museum piece by Johann Rank who worked about 1790. Value is determined by the design, the maker, the condition and other features. Rarities with flowers, dates, unicorns or other decorations sell for $8,000 and up. More common chests sell from about $1,000 to $2,000.



Q I have a very heavy crock with a blue bird design. Impressed in the top are the words "Roberts, Binghamton, NY." It's about 14 inches in height and 11 inches in diameter.

—F.G., Columbia, S.C.



A. Your crock is made from a material called salt-glazed "stoneware." It is a very heavy, durable, non-porous pottery that was an excellent container for liquids and food. This pottery was made in many areas of the United States beginning in the 18th century and until the late 19th century when glass food containers were machine-made.

A straight-sided cylinder, like yours, with loop handles was a popular form during the 1860s and 1870s. William Roberts was a potter in Binghamton, N.Y., from about 1857 to 1882. The design was sometimes painted, but Mr. Roberts often used a thin mixture of colored clay to make the decoration. If your crock is unbroken, the value would be from $500 to $600.



Q What can you tell me about this bowl? It seems to be made of two layers of glass. It measures 9 inches in diameter. The top designs are white and the bottom layer is blue. The edge of the bowl is rimmed with silver that has English sterling hallmarks.

—W.T., Nelson, Wis.

A. Your vase is known as English cameo glass. Cameo glass was made in many countries, but the most famous examples are from late-19th-century France and England. From two to about six layers of glass were formed into the appropriate vase or dish shape. An artist would cut away the top layers, producing a raised design. The process is similar to the method used in making shell cameo jewelry.

The most famous English cameo glass was made in the Stourbridge district. Thomas Webb and Sons was the best-known maker. The value is determined by the quality of the cutting, the complexity of the layering of the glass, and the design. A signature always adds to the price. Your unsigned bowl appears to be worth from $1,800 to $2,500.■

BENSON & HEDGES

The Deluxe 100.



Philip Morris Inc. 1983

7 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'83.

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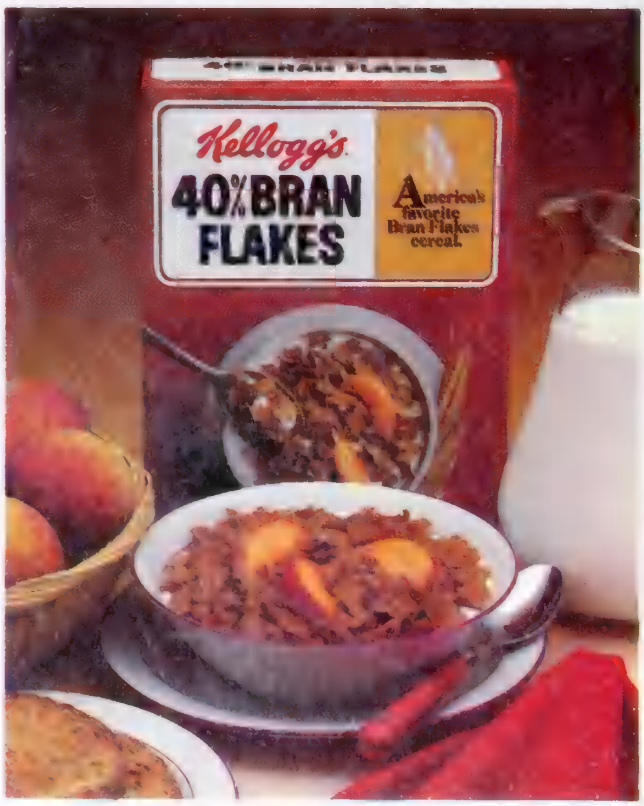
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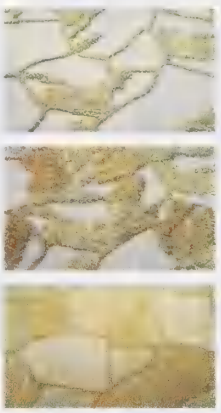


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And Designer Solarian floors have another beautiful difference—Armstrong's extra-durable Mirabond® XL surface that keeps its like-new look far longer than vinyl no-wax floors. If eventually a reduction in gloss should occur in heavy-traffic areas, Armstrong Shinekeeper™ polish can be used to help maintain the shine.

See the long-lasting beauty of Designer Solarian floors at your Armstrong retailer, listed in the Yellow Pages under "Floor Materials." Many retailers are authorized Floor Fashion Center® stores that offer the full selection of Armstrong floors.



For more information on the Armstrong floor and other features in this idea-filled room, send for our free booklet. Or call the toll-free Armstrong Consumer Line: 800-233-3823. (In Pennsylvania, call 800-732-0048.)

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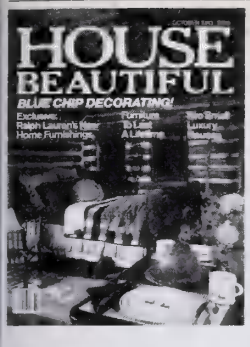
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Volume 125, Number 10 October 1983



On the cover: A version of his famous prairie skirt, this bed in a Colorado-style cabin is dressed in Ralph Lauren's Log Cabin collection of sheets, blankets, pillows, dust ruffles and underskirts. This issue premieres Mr. Lauren's new group of home furnishings *(pages 76 to 83)*—things for the table, for the bed and for your furniture. And the designs reflect some of the best traditional looks America is famous for with a special emphasis on quality. Photograph by William P. Steele.

HOUSE BEAUTIFUL

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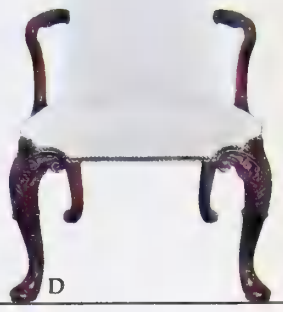
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THINKING ALOUD

"To me, investment decorating implies a commitment—to buying furniture designed to last a lifetime and to acquiring only those things you truly love"

Every so often, in the home furnishings industry, a word or phrase catches on and becomes the hot topic for a while. We went through periods of "pattern on pattern," "high tech" and "drop-dead chic." Now it seems that everyone's talking about "investment decorating." For some people the phrase implies buying furniture in the hope that its worth will appreciate and that in time it will become a valuable, resalable asset.

But that's not my idea of what investment decorating means. I have my own definition, which is a commitment to buying for a lifetime and acquiring only those things you truly love. The decision to buy this way is as emotional as it is intellectual. It's instinctive, too. I find that loving something is the only thing that makes ownership worthwhile.

In practice it goes something like this: You're shopping for the right armoire—without success. Suddenly you see one you're sure is perfect. I know it sounds silly to say that a piece of furniture speaks to you, but in a way, that's what really happens. Something about the armoire's patina or its hand-carved doors and symmetrical trim just clicks. Far from being irrational, this simply means that your internal image of the perfect armoire has meshed with reality. When you're head over heels like this, you may find yourself buying a piece even if it means spending more than you can afford. I've done that, at times, although I've had my lucky share of bargains.

I would rather own nothing and serve my friends off lap trays than compromise and buy a dining room table I didn't adore. An unfinished space in my decorating is to me a real possibility, a little place where my dreams sit waiting for the right idea and the right piece. Making that kind of dream come true requires patience, but I think the waiting is worthwhile. When I look back on the things I own, I find I've never regretted my extravagant purchases. I'm only rueful about times when I've settled for less or been dazzled by a sale tag.



LILO RAYMOND

When your house is full of things you love, every piece tells a story, relives a memory or is meaningful because it gives pleasure. Everytime I look at the old linen pillowcases I found in Ireland, I get a special lift. The old, faded blue farm cupboard picked up in Pennsylvania Dutch country and tied on the top of the car for the trip back is probably my all-time favorite piece. The armoire in my bedroom is a fine country French pine reproduction of heirloom quality that I expect will remain in the family.

All this is not to say that buying with a sense of commitment has to be a "forever" kind of thing. What if your tastes change, as they well might, in the course of 20 years? What if your penchant for American country is replaced by a surge of interest in modern classics? If you've chosen good value and enduring quality the first time around, you'll probably be able to mix a substantial portion of the two with an interesting and personal result.

The last two decades in America have rightfully been called the age of obsolescence. We became known as the "disposable society." We were told to buy what we could afford and trade up later. Now a deep recession and a hard look at our plastic world has us thinking about lasting quality again. And quality, of all periods, is continually in demand.

The older I get, the more I want to be surrounded by the things I truly love. And the less time I want to spend shopping for replacements for the necessities of life like pillows, blankets, kitchen appliances and utensils. Quality has a very practical side for me, but the real reward of my "investment decorating" is the daily pleasure of owning beautiful things, along with the comforting thought that my children and grandchildren may someday inherit that pleasure and love. ■

JoAnn Barwick

JoAnn Barwick
Editor



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ON DECORATING & DESIGN

KEYS TO SUCCESSFUL DECORATING FROM THE PRESIDENT OF THE OLDEST DESIGN FIRM IN AMERICA

In keeping with this issue's special focus on quality and the advantages of investing in furnishings you expect to live with a long time, House Beautiful spoke with Betty Sherrill, president of McMillen Inc., the oldest design firm in the country. She and her associate Ethel Smith, a member of the McMillen staff for over 55 years, talked about setting the five most important *controls* on a decorating project to help ensure its success and increase its joy.

"Something of quality never ceases to deliver its best," said Mrs. Sherrill. "That's why we do our utmost in encouraging clients to start out with the very best they can afford. The poorly designed, badly made piece of furniture is so expensive anyway, you might just as well get the real thing and save in the long run. We try to point out each possible situation in which the long view of decorating should take precedence.



JEANNE DZIENCIOL

Betty Sherrill in her office at McMillen in New York City.

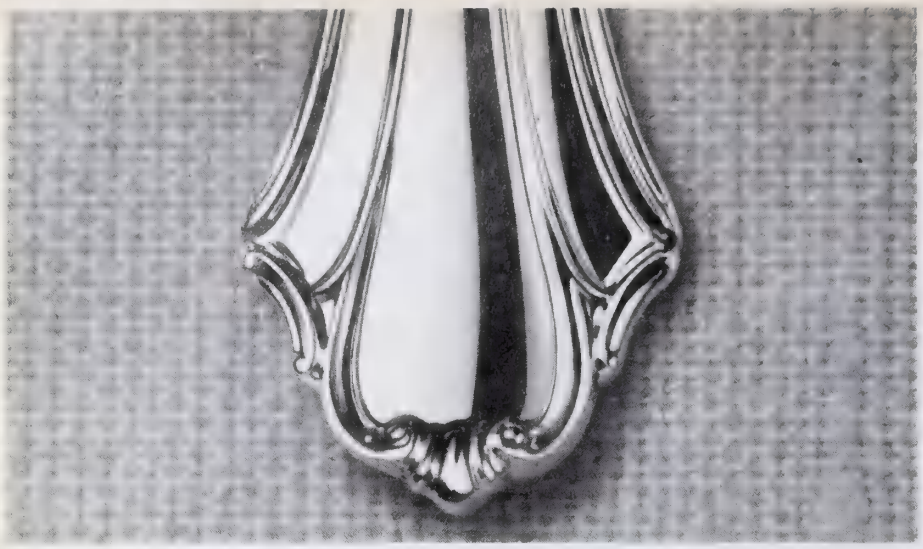
"Let's consider an example that everyone struggles with at some point—walls. Because we at McMillen feel that *the architectural background of a room is crucial to its beauty,* we insist on beautifully prepared walls. A paint job simply won't do. In fact, preparing walls for painting is an art unto itself, one which enhances the longevity, hence the value, of a house or apartment. Glazed walls are a joy to live with, and while they could be an extravagance for some, for others they alone could make a room. And because glazed walls endure, less money is spent having to repaint every three years or so. When walls are done well the first time, they last more than a decade. Mine have lasted for 17 years!

"Here's another example. While a great many of the decorating projects we execute are expensive, it isn't always money that affects a design solution to an awkward space. About a year ago we undertook to do a very, very small apartment with a budget of about $10,000. It turned out we didn't spend even half the amount. What was needed to make this apartment dazzle was a dramatic treatment of the entry wall. We spent about $3,000 to have arches and interior bookcases installed which changed the views looking through the hall into the living room and from the living room through the hall. It was Louis Rey's answer to a knotty, boring interior and it saved our client more than half of what he thought he'd spend.

"The second guideline we employ is this: *Where there's a choice between expensive material and expensive labor, go for the labor.* Pillows, something small but essential, will look and last wonderfully well when elegantly made. Inexpensive materials look better than they are when they're skillfully tailored. Now let's say there's a difference with something large and important like a sofa or set of dining chairs that need slipcovering. I think the same principle applies. If there's a $100-a-yard fabric you're in love with, a smart, resourceful decorator should be able to find a substitute at $15 a yard that duplicates your experience of the fabric so the upholsterers can do an excellent job with the money you've saved for the same effect. (Splurge with $100 a yard fabric for the small pillows.)

"The third control on a decorating project is *a floor plan that provides for decorating in phases.* A plan serves as a record, a chart for work-in-progress. It helps decorator and client speak the same language, and a floor plan helps clients expand their view of how big and challenging a decorating project is. Paint samples, fabric swatches, pillow and drapery treatments—all the beguiling details that make decorating a joy or a nightmare—are kept in order by con-

(Continued on page 16)



Meet 'Bel Chateau' by Lunt. A graceful new sterling pattern in the popular Country French Style.

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Each sixteen-piece set of 'Bel Chateau' (4 four-piece place settings) comes in a handsome complimentary walnut-finish storage chest. Offer good through Dec. 24, 1983.

DECORATING & DESIGN

Continued from page 15

stantly referring to the floor plan.

"A fourth consideration that has a direct impact on the way money is allocated is this: No room should be 'a McMillen room.' And no fabric, once it's on a chair or sofa, should say Brunschwig & Fils or Colefax & Fowler. *People name-drop; rooms ought not to.* It's your house and your room. The highest compliment a just-completed decorating project can receive, I think, is for someone to say the room looks as if it had always been that way—beyond personalities and the vagaries of current-year patterns. Yes, decorating firms do execute consistent images, but we feel that a client's individuality is *the* most important thing that a room reflects.

"The last thing I'd like to talk about is why a professional decorator is an asset. We acknowledge at McMillen that the vast majority of our clients has excellent taste. So the firm's corporate taste isn't necessarily the reason we're engaged. *What we do is save our clients time and money and we bring to bear our technical knowledge of how rooms work.* Let me be frank. Men have always viewed decorating as the profession it is. Many, many women, I'm afraid, think that because they know how to dress well or set a lovely table, they're decorators. While they may do a perfectly lovely job of it for themselves, because it *is* for themselves there isn't always the objectivity or problem-solving know-how at their disposal when things don't come together. Every member of our staff has received formal training in a design school, has worked as an apprentice on large projects and has been guided by more experienced decorators on their own first commissions. We acknowledge the necessity of the *craft* of decorating. The *art* of it is instinctive, though it can, to some extent, be learned. Professionals should inspire confidence. We are very proud at McMillen to look back on more than 60 years of work and counsel that show how these five working principles produce rooms that bring beauty, order and function into our personal daily experience." ■

—PAULA RICE JACKSON


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The Ralph  Lauren Home Collection

JAMAICA LOG CABIN NEW ENGLAND THOROUGHBRED









THE PRETTIEST PLANTERS

Pot-gardening includes spontaneity among its assets. Attractive containers can be transported from shade to sun, front yard to back, even inside the house when the first frost threatens. The rabbit pots shown here can grow herbs all winter, and the latticed box, with a tree, will turn a dining room into an orangery.■ *Editor* SUSAN WILLIAMS



Above: *Lettuce and parsley suit these rabbits. The largest, of terra-cotta, is $160 from Custom Flowers. The redwood ones ($65 and $140) from Pierre Deux.* Right: *A terra-cotta basket and embossed pot ($26 and $36) by Kitty Bright for Fresh Fields at Bloomingdale's.*



This latticed version of the Versailles tub is 13½ inches square, 17 inches high with a steel liner. $150 from Foster-Kevill.



The glazed finish of this ceramic basket is an elegant contrast to the cobblestone paving of the terrace. $113 from Custom Flowers.



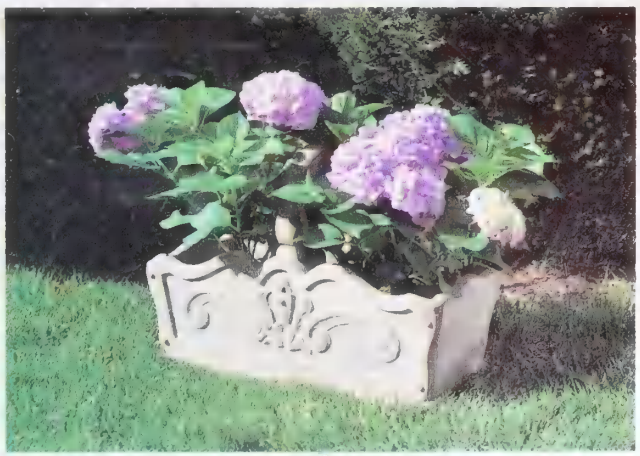
Small branches of white birch are stacked together like a log cabin for planting in the rustic manner. $60 at Carlson/Kayla.



Terra-cotta trio—a straight-lined classic with twisted handles ($26) and an urn ($12), from Pot Covers. Cube is from Conran's ($3.50).



A design resembling exuberant hand-painted Italian tiles decorates this urn-shaped cachepot. $560 from Country Floors.



Simple carving gives country charm to a handled planter. The redwood has been treated to look weathered. $225 at Pierre Deux.

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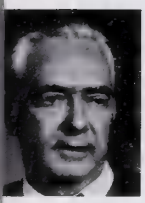


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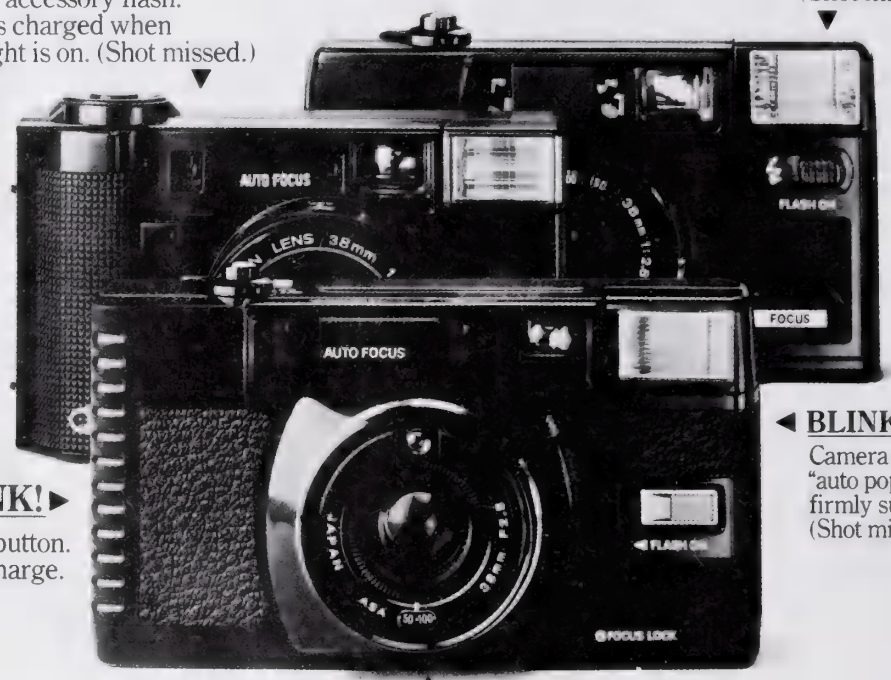
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Nestled high above the heart of
Manhattan exists a quiet sanctuary.
There, among the many treasures
it holds in its possession, you'll find one that is truly
spectacular.
Brilliantly conceived bed linens that,
at first glance, appear to be quilted. But blink twice
and all is revealed. They are a triumph in
trompe l'oeil, the art of illusion.
This marvelous pattern is
"La Plaisanterie." It's a grand scheme to fool the eye.
An ingenius design that adds a dimension of
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Inspired bed linens in the great
Wamsutta tradition.

Wamsutta



Jewelry by David Webb



"La Plaisanterie"™ by Andrée Putman exclusively for Wamsutta. Coordinating with Slate from the Wamsutta Ultracolor™ palette. In Ultracale,® a no-iron percale blend of 50% Celanese Fortrel® polyester and 50% combed cotton.

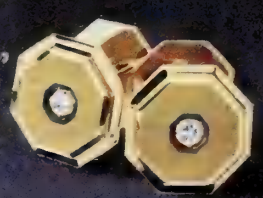
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"I never thought of wearing a diamond. Until I met a woman who thought I should."



I love the unexpected. And that's why she gave me a gift I'll never forget. A diamond. A Man's Diamond.

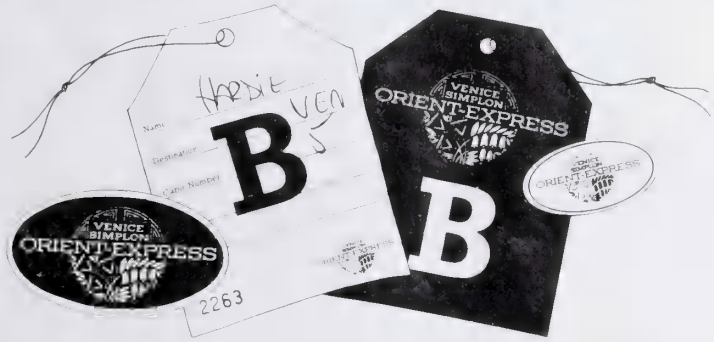
"A man wearing a diamond," she said, "is a man I find very exciting." So is the woman who gave me one.



Diamonds. From a woman to a man. DeBeers

Send for the Diamonds for Men Gift Booklet. Mail $1.00 to Diamond Information Center, Dept. DFS, 1345 Ave. of the Americas, New York, NY 10105.

VIEW FROM THORNHILL FARM



By DEE HARDIE

On my fiftieth birthday, some Octobers ago, Tom told me the older I got, the better I aged. It was meant as a compliment, I suppose, but I think he confused me with his favorite Burgundy. Still it made me realize that I didn't want to stay on a shelf in darkness waiting for my vintage years. And ever since I've tried to do something unexpected on my birthday, splurge a little, walk, if only briefly, in extravagant ways. It seems to work.

Birthdays, especially as we grow older, shouldn't be wrapped in the anonymous pretense that they're just like any other day. No indeed. Birthdays are fetes, days to celebrate. Drink champagne instead of cider, make a little whoopee, think a year wiser. That's my way of accepting the timetable. Rather than blow out candles, I try to light up new ideas.

On one of Tom's birthdays, I gave him a balloon, a big rented one striped in red and yellow. After it puffed up to giant size right on our front field, we climbed into the wicker gondola and gently rose into the summer sky. The world below became miniature and we were, I like to think, only a little lower than angels. After 45 minutes we floated down and a flock of farm children rushed out in wonder. I'll never forget it, nor can I remember just how old Tom was on that beautiful day.

Last year I decided it was my turn. Since Tom was meant to be in England on business over my birthday, why not tie October with a big ribbon? Why not take the fabled Orient Express from London to a weekend in Venice? This was a flight of grandeur, but the lure was irresistible. Here was a recently restored train that carried to Venice, the year I was born, kings and queens of Europe, even the imaginary Lady Chatterley (shocking at the time). I was determined to be on board, and it became even more inviting to Tom when I said, alas, I would pay my own way.

It was also a good time to leave the farm for a touch of glamour. We had brought in the crops, piled the hay bales like a walled fortress in the barn, ready for winter feeds. We deserved, I kept telling Tom, a little toot.

And the minute we left Victoria Station in a chocolate-colored carriage named "Agatha," I knew we were living in luxury. This was the English segment of the Venice-Simplon Orient Express which took us from London to Folkestone while lunch was served by white-gloved waiters with exquisite manners and subtle advice: "Madam, *claret* with the beef."

At Folkestone we boarded a channel ferry in time for tea. In 90 minutes we were at the port of Boulogne with the scent of Gauloises cigarettes and the dark blue cars of the old Orient Express. It was intoxicating.

Our room was the 1920s at their best, and Art Deco lilies cascaded around the mirrors as if Mata Hari, a regular commuter in the old days, might appear around the corner. We had dinner in France, slept over in Switzerland, and it was Italy for breakfast. I felt wonderful. After 24 hours on the Orient Express, I realized that age, if you work at it, receives its reward. ■

BILLY BOLTSMITH



What's Great, What's American

REVELATIONS OF PERIOD ROOMS

The handsome easy chair in the drawing room pictured below belonged to the Porter-Belden House, c. 1760, in Wethersfield, Conn. Today it is slipcovered in dimity and secured with ribbons. This treatment is believed to represent a more authentic view of what the chair looked like and its position in the room. In fact, the room itself is one of 28 such installations in The Brooklyn Museum in Brooklyn, N.Y. Fresh evidence—obtained through the use of new chemical technology that documents how former inhabitants actually used a room—has enabled modern curators to revise each room according to how it *really* looked and functioned. This fascinating effort is now recounted in a new book, *American Interiors: New England & The South* by Donald Peirce and Hope Alswang (Universe, $7.95).



PAUL WARCHOL

THE AMERICAN KITCHEN

Time was when American know-how was the best in the world. It still is if you ask Suzie Coon who's just opened a store wholly devoted to American-made cookware, utensils and kitchen furniture. Along with traditional blue-striped crocks, bowls and pitchers from Ohio, she has hand-built hanging spice and jelly cupboards, $135; trestle tables made from antique native Cape Cod woods, $725; some 12-inch-thick solid-maple butcher blocks for $205; hard-to-find lemon oil/beeswax polish from Pennsylvania, $2.75; New Jersey spice jars, under $5; and meat-carving boards from Vermont. The American Kitchen welcomes mail inquiries and is open through Christmas. Write Box 365, 223 Main St., Yarmouthport, MA 02675 or call (617) 362-5168.



RURAL MAIL ORDER

Ivan Barnett's studio nestles in the rolling hills of Lancaster County, Pa., where visitors are welcome to drop by and see his latest crop of 19th-century-inspired American metal ornaments and decorations. If you aren't planning to visit Lancaster, Ivan's whole wonderful collection of folk art fantasies is available by mail for the first time *and* in time for Christmas. Drop him a note and he'll send you the large fold-out catalog that details his whimsical array of early American sculptures and weather vanes. Write The Ivan Barnett Collection, RD #1, Stevens, PA 17578.

FOLK RUG REVIVAL

Thos. K. Woodard, the New York quilt dealer, has just launched a collection of more than 24 Amish, Shaker and classic American rag and woven rugs, all copied from the owner's personal collection. Made of cotton that can be dry-cleaned, the new rugs match the old in quality and fineness of weave but have two additional advantages: contemporary color and size—up to 9 by 12 feet. A 20-page mail-order catalog of Woodard Weave rugs, which average $10 per square foot, is $5 from Thos. K. Woodard, 835 Madison Ave., New York, NY 10021. Call (212) 988-2906.



NOTABLE HOUSES

Some years ago architect Jeffrey Milstein published a book called *Building Cardboard Dollhouses* (Harper & Row). Everyone loved the models so much that he's had them adapted to notecards. So far there are six house styles: New England colonial, Georgian, Greek revival, Gothic revival, Italianate and Second Empire. More modern architectural styles are on their way. To order: $8 a set of 6; write The American Institute of Architects Bookstore, 1735 New York Ave. NW, Washington, D.C. 20006.►

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more® microwave oven with the venience features you want. tronic touch controls, solid e accuracy. Temperature be cooks your food to a pre- temperature, then auto- tically keeps it warm up to one hour. Has able power levels and a dy 100-minute timer tells you when r food is cooked. del #87541. sale Oct. 2-22.

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ge-capacity microwave oven with ole Meal Cooking.* Cooks up to e foods at once. Has 2-stage mory, temperature probe with d-warm, electronic touch controls, iable power and digital display. 8741. On sale Oct. 2-22.

ve $100 Now $359.99



Kenmore "Spacemaster" microwave oven. Features Whole Meal Cooking*, temperature probe with automatic hold-warm, variable power, electronic touch controls and an electronic digital display. Also has built-in range hood and 1.3 cu. ft. capacity. #85641. On sale Oct. 2-22.

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Sears Micro-convection oven. Has Whole Meal Cooking*, temperature probe with hold-warm, variable power and electronic touch controls. #86641. On sale Oct. 2-22.

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Sears fall HOME SAL



Kenmore extra-capacity washer make washday a little easier. This heavy-du automatic washer has an extra large opening for easy loading. Also has 2 cycles: cotton/sturdy and permanent press, plus 3 pre-set water temperature combinations and 2 water levels. White only. #13211. On sale Oct. 2-

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Dryers require connectors not included in prices shown.







Kenmore gas or electric range—take your choice. Each of these 30-inch ranges has a continuous cleaning oven and a clock with timer. The electric range comes with an automatic oven with delay start, cook and off, plus a Visi-Bake® window. And to help save energy, the gas model has pilot-free ignition. White Only. Gas #72541 on sale Oct. 2-Nov. 23. Sale on electric #92731 ends Dec. 3.

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Continuous cleaning oven gradually dissolves most grease and spills as you bake. Clean major spills by hand.

Kenmore gas grill with push-button ignition. Has 271 sq. inches of grillin area. With dual burner controls and convenient redwood shelf. #23535.

Unassembled. Fuel not included

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new Kenmore® frostless erator is family-size. A big cu. ft. capacity refrigerator-freezer. twin crispers, two full-width, ition adjustable shelves; 4 door es. The 4.1 cu. ft. freezer partment comes with 2 ice trays. 01.

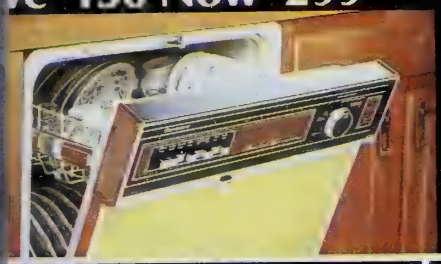
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onal ice maker available on 01/8085, These models on sale 2-15.

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Kenmore dishwasher has water control. And 3-level wash, a r Miser control, and Water Miser . Special introductory price. Oct. 25, this model will be .99, #7033.

ve $130 Now $299.99









s 19.0 cu. ft. Kenmore frostless rigerator has room for it all. h a spacious 6.8 cu. ft. freezer partment. Storage features ude 3 fixed interior shelves and oor shelves. Also has interior t and handy meat pan. #43901.

nly $599.99 reg. price

Kenmore 14.3 cu.ft. refrigerator with Power Miser switch. Includes twin crisper drawers, two full-width adjustable shelves, butter compartment. #63401.

Only $449 reg. price

Save $40 to $100 on a selection of Kenmore freezers. Shown: chest models #13237, 10151 and uprights #23098, 22158 on sale Oct. 2-15.

there's more for your life at **Sears**



Clean up fast with this Kenmore upright vacuum. The Beater Bar brush and twin fan motor give you deep-down cleaning. This low price includes 4 carpet height settings, dual edge clean and 7-pc. attachment set. #32601/3610.

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Power-Spray carpet/upholstery cleaner for "steam-like" cleaning. Hot solution loosens deep-down dirt, then powers it away. Also includes upholstery tool #85731.

Save $50 Now $179.99

Spray-Mate motorized agitator. Shown attached to Power-Spray. #81552.

Save $10 Now $70

This Power-Mate® canister vacuum is a powerhouse. The 2.0 peak HP (.70 VCMA) motor combine with th Beater Bar brush and active edge cleaning for powerful cleaning acti Includes 3 carpet height adjustment overload protection, automatic cord reel and attachments. #22842

Save $60 Now $159.99



This Kenmore® convertible free-arm sewing machine makes sewing easy. With 10 built-in stitches (5 utility, 5 stretch), plus a built-in buttonholer with reverse stitch balancer that assures even-looking stitches. #12491.

Save $60
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Take the good sounds along with Sears portable stereo. Features FM stereo LED indicator, cassette play/record, AM/FM radio, two 3½-in. speakers. Also tone and stereo balance controls. #2140.

Save $10
Now $59.99



10 watt* mini hi-fi system. With metal tape capability, cassette play/record, LED record level meters, 5-band graphic equalizer, digital frequency readout and a pair of 2-way speakers. #9240.

*Receiver drives 10 watts RMS per channel into 8 ohms from 80 Hz to 20 KHz with total harmonic distortion of not more than 1.0%.

Save $150
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This compact stereo is pack with features. Like dual cassettes for dubbing, a high-fi loudness control, a pair of 1 in. high speaker cabinets an full size record player. #918

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Sears fall HOME SALE

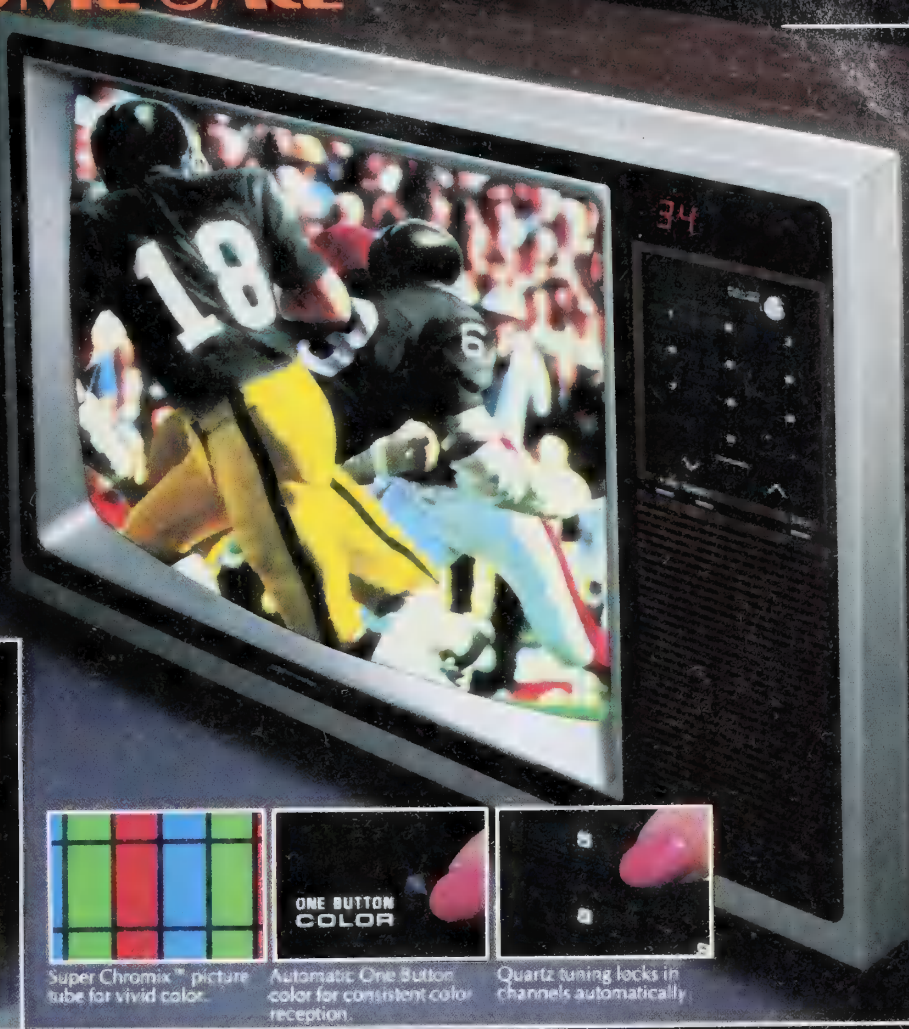
19-inch color TV. Has ten-key quartz tuning, comb filter (for a 20% sharper picture), One-Button color, LED channel readout, "Channel Touch" selector and cable-ready 112 channel capacity. And of course it's covered by Sears full 1-year, in-home warranty on parts and labor, nationwide. #42201.

Save $100 now $399.99

Sears 105 channel console color TV. With quartz tuner, LED channel read-out, and shielded cable connector. Also can be converted to 16-button remote control. #4342/52.

Save $100 Now $599.99

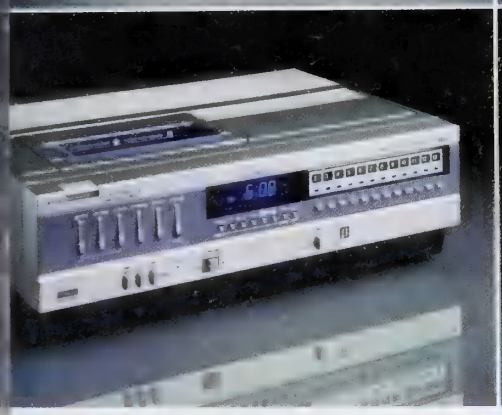




Super Chromix™ picture tube for vivid color.

Automatic One Button color for consistent color reception.

Quartz tuning locks in channels automatically



Sears video cassette recorder. Has Forward/Reverse Beta Scan, picture search, pause/still and a 3-day advance timer. #5309.

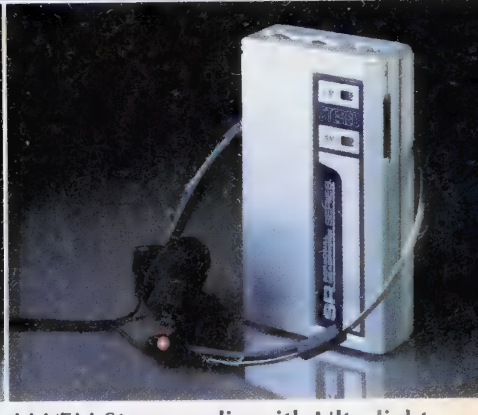
Only $379 reg. price

Sears VCR's are designed for personal, in-home viewing, not for usage that might violate copyright laws.



Table top color TV with 13-inch diag. meas. picture. Has Super Chromix™ Black Matrix picture tube and attractive woodgrain cabinet. #40262.

Save $50 Now $249.99



AM/FM Stereo radio with Ultralight headphones. With LED FM stereo indicator. Clips to belt. #2204.

Half price Now $14.99

On sale Oct. 2-15.

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there's more for your life at Sears

HB LOOKOUT



Bloomingdale's Fête de France promotion includes these exclusive Baccarat bottles.

SHOPPING FRANCE STATESIDE

Say you missed Paris in the spring—would you settle for the whole of France this fall? No passport needed either, for the port of entry is Bloomingdale's, New York, and its 15 satellite stores (including Dallas, this month). With its promotion, Fête de France, the worldly department store captures that joie de vivre visitors find so contagious.

A microcosm of French design, the Fête encompasses food, furniture designs, model rooms, restaurant ware and crafts from every region you'd ever hope to visit and from remote shops, private museums and even mail-order catalogs. For instance, you'll see limited edition Baccarat crystal perfume bottles *(above)* and unlimited pottery and patterned fabrics from Provence. You'll find the actual silver plate carried on the *S.S. Normandie,* housed in the Christofle family museum and reproduced in original stateroom settings for this occasion. You can wander through a street of shops, lunch at L'Ecluse, ogle paper goods at La Plume de ma Tante, get a taste of La Bonne Table with private-label foods. And for an encore, you can browse through a typically French flea market that promises a rich but affordable pastiche of designs from the '20s and '30s.

● **More fall debuts:** Based on the latest Housewares Show in Chicago, you can look forward to more energy-efficient products, more compact styles and more white as *the* kitchen appliance color. Take Proctor-Silex's slim all-white toaster, for instance, and Douglas's white sonic mist humidifier. Then there's Pfaltzgraff's pure white stoneware and Norelco's white cordless vacuum (weighing in at about three pounds, and priced at a mere $25 to $40).

MUSEUM CATALOGS TO COVET

Some of today's most valuable books are in fact museum catalogs, esteemed for their quality printing and well-researched content. Among the best in print (all are available by mail): ● *Black Folk Art In America 1930 to 1980,* published in 1982 for the Corcoran Gallery of Art, profiles 20 hitherto untouted artists and the sources of their powerfully evocative work. ● *American Folk Art: Expressions Of A New Spirit,* based on an exhibit currently touring Europe, offers 130 of the finest works from the Museum of American Folk Art in an exceptionally well designed book. ● *Kanban: Shop Signs of Japan,* by the Japan Society and the American Federation of the Arts, catalogs folk art emblems Japanese merchants have used to symbolize their wares. ● Based on a landmark Whitney Museum exhibit, *American Folk Painters Of Three Centuries* is a masterful who's who of the folk art world, from Edward Hicks ("The Peaceable Kingdom") to Shaker artist Hannah Cohoon ("Tree of Life"). ● In vogue in Europe in the mid-

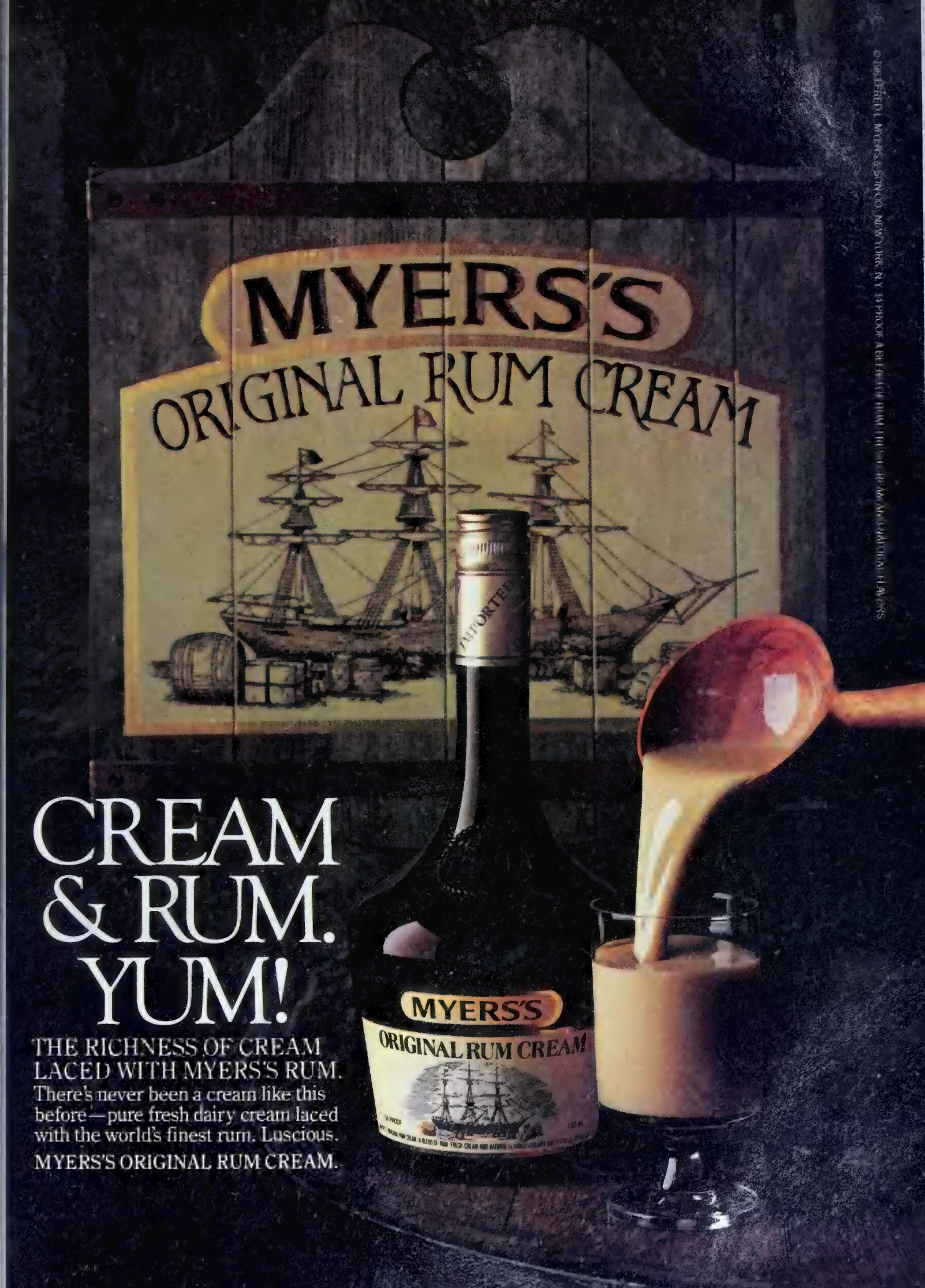


1800s, romantic drawings of *Interiors* were the subjects of a London gallery exhibit in 1981 and Hazlitt, Gooden & Fox's catalog is now considered a classic. ● Keying into the resurgence of interest in the decorated surface, the American Craft Museum mounted *Pattern* in 1982, the range of which is captured in its catalog. ● *For The Tabletop,* also by the American Craft Museum, explores table art from Roman to modern times, concentrating on such 20th-century innovations as Walter Gropius's teapot, Josef Hoffmann's stemware and contemporary pottery. ● Mexican architect Luis Barragan, profoundly influential because of his use of sun-drenched color and sculptural walls, was first introduced to Americans in a 1976 Museum of Modern Art exhibit. The catalog, by Emilio Ambasz, is still one of the museum's strong sellers. *(For details on ordering see Product Information.)*►

HOME-STYLE EMPORIUM



Today a new breed of antiques shop is making decorating news because of its inviting room settings. The latest example is Houston's Carol Leverett Antiques and Interiors where you can visualize items to buy such as an English leather trunk *(above)* in front of a comfortable sofa; if you're intrigued by an antique liquor set, you can imagine it filled with roses from your garden. Vigilant browsing is in order, because as soon as Ms. Leverett's discoveries are sold, imaginative new settings—and design ideas—emerge. The shop is at 2813 Ferndale Pl., Houston, TX, 77098.


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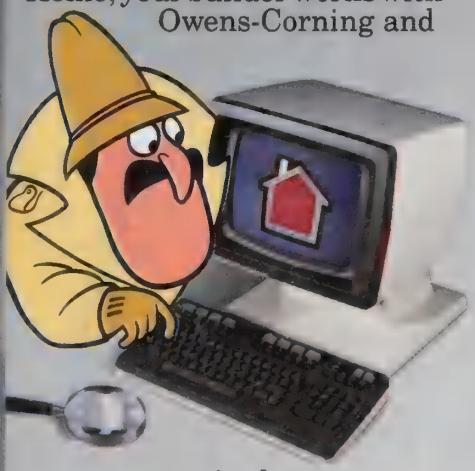
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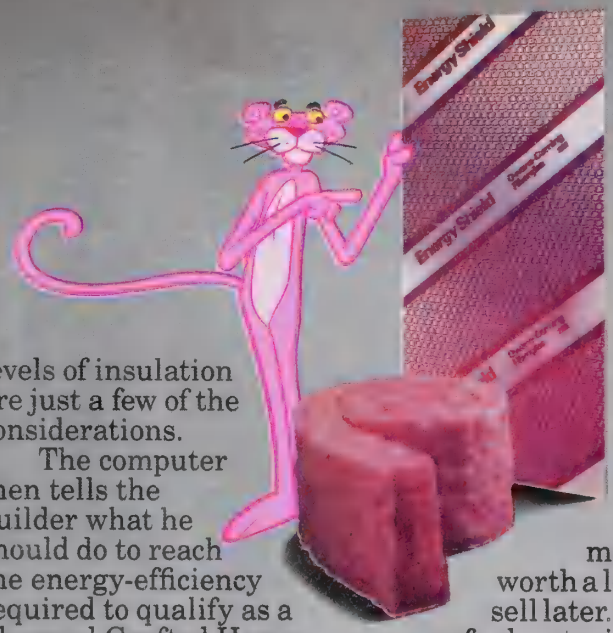
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And, as much sense as a Thermal Crafted Home makes now, it may be worth a lot if you decide to sell later. It's easy to see that as fuel costs rise, so will the resale value of energy-efficient homes.



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A Thermal Crafted Home is one more way you can be sure the home you're buying is your best home value. Because it's backed by state-of-the-art thermal design technology, energy-saving building materials and your builder's commitment to energy-efficient construction.

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HB LOOKOUT

COMING ATTRACTIONS

For collectors: The Fall Antiques Show, Oct. 6 to 9 in NYC, is a treasure trove of Americana and also one of the best barometers of new collecting trends. Having broken ground by showcasing American Indian art and mission furniture, this year's show spotlights architect-designed furniture of the '20s, '30s and '40s. Included are works by luminaries like Marcel Breuer as well as such lesser known names as Norman Cherner, whose 1956 chair is shown above. • The '50s and early '60s—another ripe area for collectors—is an important part of the Philadelphia Museum of Art's "Design Since 1945," which traces post-war technological innovations and influences from Scandinavia and Italy. An illustrated catalog with essays by designers such as Niels Diffrient and Jack Lenor Larsen is $20.45 ppd. from the Philadelphia Museum of Art, Box 7646, Philadelphia, PA 19101. • Collectors can often take their cues from museums' buying patterns. One which has set the pace is the High Museum of Art in Atlanta, making a splash this month with its new Richard Meier designed quarters and its strong, late-19th-century decorative arts collection, on view for the first time. Also opening: "The Rococo Age: French Masterpieces" and "Mark Rothko: Subjects."



New collectible: furniture from the '20s, '30s and '40s

ON EXHIBIT

• "Ivory: The Sumptuous Art" shows how this rare material has been shaped from Egyptian times to the present day. At the Walters Art Gallery, Baltimore, Oct. 15 to Jan. 15. • In "Echoes: The Roots of Contemporary Ceramics," antique and modern approaches to identical subjects—such as the depiction of Adam and Eve on a plate—are explored. At the Nelson-Atkins Museum of Art, Kansas City, Mo., Oct. 15 to Nov. 27. • Part of our modern look, designs suitable for rolls of wallpaper and fabric are highlighted in "Contemporary Continuous Pattern," Sept. 20 to Jan. 15 at the Cooper-Hewitt Museum, NYC.

NEW BOOKS



Charles Rennie Mackintosh

In his book ***Charles Rennie Mackintosh, Architect and Artist*** (E.P. Dutton; $25 cloth, $15 paper) Robert Macleod presents Mackintosh as a great architect in his own right, not merely a forerunner of 20th-century architecture. Each of Mackintosh's major design works is given a careful study, and among the illustrations are some of his famous furniture designs. ■ Having trouble getting a clear idea of a Wright table or a Saarinen sofa? A new book that is just out does it for you. Marc Emery's ***Furniture by Architects*** (Harry N. Abrams, $50) is a comprehensive look at designs by this century's leading architects, including insight on how and where to buy. • If you want to know what some of today's best craftsmen and women are creating and how they feel about their work, ***Handmade in America*** by Barbaralee Diamonstein (Harry N. Abrams, $50) is an important starting point. The color photographs are stunning and the interviews reveal the creative process.

HOUSE WARMING

Chilled by the thought of a New England winter in a turn-of-the-century farmhouse, Charles Wing, founder of Cornerstones Energy Group Inc., decided to retrofit his Brunswick, Me., house and share his findings with television viewers. The result is a 13-part PBS series, "Housewarming with Charles Wing," which begins Oct. 8. Realistic and practical, the programs show how Mr. Wing allocated his $9,000 energy budget (on wood burning stoves, passive solar heat gains, weather stripping and insulation) and reduced his oil bill from $3,029 to $776. A book based on the series is being published concurrently: $16 from Little Brown.

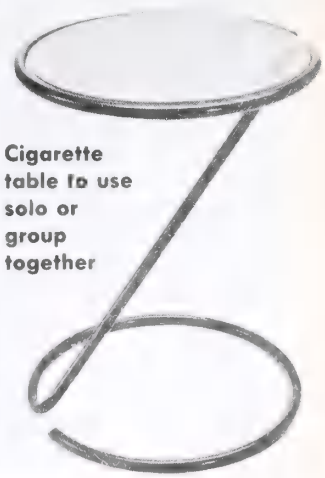
HISTORIC RUN

In Reading, Pa., preservation is getting a run for its money—on Oct. 9 the city is sponsoring a 6.2 mile race designed to raise funds for the town's preservation society and give runners a unique tour of the city's three historic districts. To register for this innovative run, write the Callowhill Citizens Assoc. Inc., Box 717, Reading, PA 19603.

GOOD BUY

The cigarette table is making a stylish comeback with Lane's lacquer-and-glass spiral table. Available in red, black, gray, sand, brass or chrome, it's $74. ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



Cigarette table to use solo or group together

RICHARD HAJGERTY

PHOTO FROM *CHARLES RENNIE MACKINTOSH: ARCHITECT AND ARTIST* BY ROBERT MACLEOD BY PERMISSION OF THE PUBLISHER, E.P. DUTTON, INC.

"Dear Aunt Agnes, I've been looking for words to thank you for all those occasions when you sent me a piece of sterling... Dear Aunt Agnes, now that I'm engaged...Dearest Aunt Agnes..."

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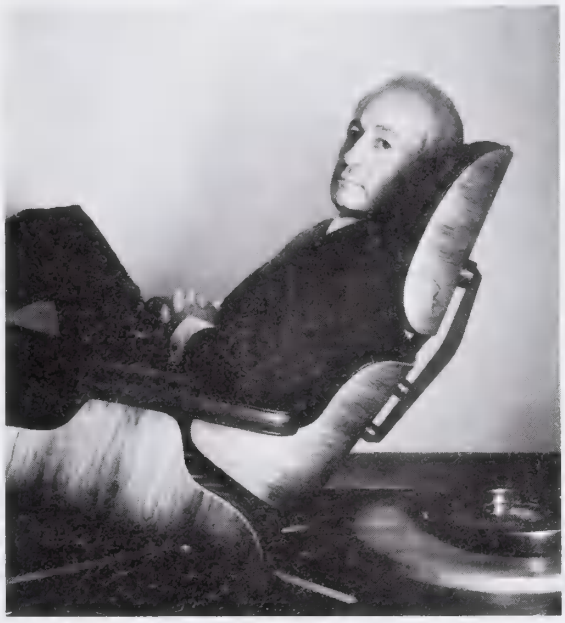
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GUEST SPEAKER

"There is no such thing as an undesigned interior. They are all designed—sometimes by professional designers, sometimes by the owners and sometimes by default."

Ralph Caplan, former editor in chief of Industrial Design *magazine, a director of the International Design Conference in Aspen and a design consultant, speaks and writes extensively on design. The paperback edition of his most recent book,* By Design, *will be published by McGraw-Hill in November.*



JEANNE DZIENCIOL

Ralph Caplan

Ralph Caplan says "I think design criticism really ought to be about noticing things—just looking at what's going on." In the following interview Mr. Caplan takes a look at what's going on in the home and comes up with some stimulating, often surprising, answers.

Q. What do you think is one of the most common misconceptions about interior design?

A. People often don't realize that there is no such thing as an *un*designed interior. All interiors are designed—sometimes by professional interior designers, sometimes by the owners and sometimes by default or negligence or luck or a combination of these, but there is no such thing as *no* design.

You know how people say, "Oh, so-and-so has a designed apartment." But of course everyone has a home that is designed, from the moment he or she moves in. Changing residences entails choosing what things you take with you, where you put them when you get there and how you live. It is very important for people to realize that they are always making design choices, one way or another. The more aware they are of the actual process, the better choices they will make and the more freedom they will have.

Q. In the introduction to *By Design* you state: "The point of the book is that design is appropriate to our most significant human activities." You later describe design as "... the artful arrangement of materials or circumstances into a planned form." Can you explain further?

A. What always interests me is that the design *process* (not just what designers do, which may be terribly trivial) can be applied to the most important things, including what we do with our lives and where we live.

The design process also works for much less important things like having a dinner party. First you decide who you want or need to invite, what the budget constraints are, then you move on to "What do we serve? Am I going to cook or do I have a caterer? Can we afford a caterer, or does it make it too formal?" These are design decisions.

Q. In your book when you talk about design "betrayal"—ways in which the designer can betray the user—you list chairs that don't support the body, connections that don't hold together, appliances that are hard to clean. What other examples can you think of?

A. The designer can betray the user when he specifies a material to be used in a way that nobody would have anticipated, like the glass in a picture window in a house I rented once. The original idea of a picture window with all that transparency was that it had a *picture* in it like a landscape or something. But across the street from where this house stood was an identical house whose picture window matched ours. We had the option of looking at our neighbors (and of course we never wanted that to happen), looking at their curtains or of looking at ours.

Q. Your chapter on chairs is a favorite among people I talk to. If you were giving awards to the most comfortable chairs, which ones would win?

A. First of all, I think comfort is almost never the *only* criterion. It can't be, because it is almost axiomatic that no chair is comfortable for everybody, and no chair is comfortable for anybody all of the time. People often forget that one thing you have to do with chairs is get out of them.

One chair that I happen to love—it's my favorite chair, although not very comfortable for me for long periods of time—is the Eames lounge chair with ottoman *(above)*. I like it because it's one of the most sensitive designs of modern times—it's one of the few that succeeds in capturing and retaining old values, the values of fine wood and leather. It is, in effect, a club chair, and bespeaks quality and leisure. You think of reading books in this chair rather

(Continued on page 54)


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Barbara Schirmeister
New York City

"In dealing with the somewhat limited space of a Manhattan studio apartment, I've combined both hard and soft window treatments.

Mini-blinds effectively control light, while the draperies, hung asymmetrically and carried around the corner, create the illusion of greater space.

These pinch-pleated draperies are Shannon, in Oyster, ready-mades by Burlington House. As a colorist, I feel they provide a dramatic textural counterpoint to the sophisticated neutrals I've used in the upholstery.

I gave the draperies a more streamlined look with the addition of a mirrored valance."

Gerald Tomlin
Dallas

"This Dallas study presented two problems: a large window area flooded with sunlight, and a rather unspectacular view.

Burlington's made-to-measure program provided me with solutions both decorative and workable.

Driftwood, in Birch, combines the casual look of an open weave with the energy benefits of a thermal drapery.

The jumbo rod pocket treatment and the extra yardage I used to cover the pillows and freestanding screen were attractive options offered through Burlington's made-to-measure program.

The Burlington House Draperies are as important a design element in this environment as the dramatic ceiling and sculptured seating unit created especially for this room."



© 1983 Burlington Industries

Marilyn Akins
Chicago

"This eating area is at one end of a family room and adjacent to the kitchen. While it continues the 'country' character of the main room in the brick flooring, barn-siding walls and beamed ceiling, it has a large window that felt out of character.

Fortunately, the window was deep enough to be turned into a window seat, which I did with the help of Burlington ready-made draperies.

I chose Americana, in Rust, a woven jacquard which is embellished with embroidered eyelet.

I've used the stock valance and tie-backs, but customized the installation by joining two tie-backs and then tying them into a decorative knot.

The warmth of wood, the gleam of copper and the homespun charm of Burlington's draperies all contribute to that 'country' look which has become my signature."





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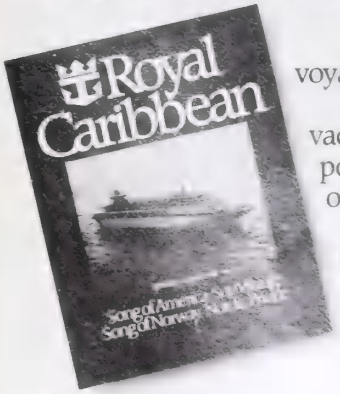
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GUEST SPEAKER

Continued from page 49

than watching TV sitcoms. It *looks* as if it belongs in a 19th-century law office, but back then wood and metal could not have been handled this way.

Another chair that I would give an award to is an old, turn-of-the-century rocker that I sit in all the time at home. It's a heavy, brutal chair that looks as though it might eat you alive.

Chairs are also very personal—like luggage. People get attached to them, and the chairs work *for* them. My father has a chair with broken springs he has been taking naps in for years. It somehow works for him . . . broken.

Q. As a critic who writes about industrial design and, I assume, a person who lives with residential designs, can you see a difference in the way tools and equipment are designed for home and business use?

A. In homes we live with things that don't work very well, but tools and equipment have to be *very* well designed in a business that is run for profit or wherever work must be done. For designers there is nothing new about using so-called high-tech equipment. Designers have always used industrial products at home. They found that the little bins used to hold drafting equipment could be used for medicine cabinets and other things. I think almost any time you get commercial equipment it has less "downtime" and works better. The point is that anything that's good for some specific purpose has a real range of function.

Q. If houses themselves were designed more specifically would they work better?

A. Except in those cases where an architect lives with a family for a long time to find out what they are like it probably isn't possible to design a house very specifically. But, of course, if people know the sources of good equipment and tools and realize how much flexibility there is in the things they live with, they can plan specifically for themselves—and they *do* do a lot of this. And here we get back to the idea that the more aware people are of what's involved in design choices, the better choices they will make.■

—ELIZABETH H. HUNTER

Can You Pass This Cat Quiz?

TRUE or FALSE:

1. Kittens of the same litter can have different fathers.

2. Purebred cats are healthier than mixed-breed cats.

3. Any medicine that is safe for humans is also safe for cats.

4. Cats can be leash trained.

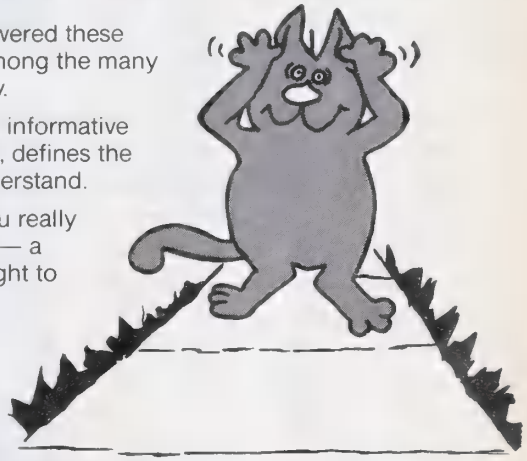




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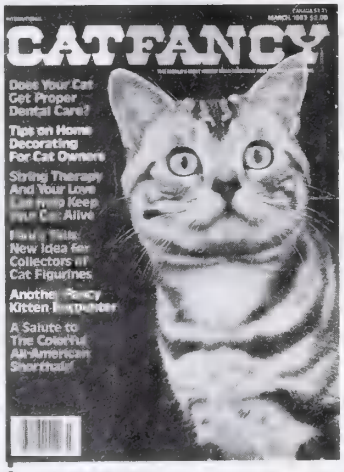
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TRAVEL

CHICAGO'S ALL-AMERICAN BIG-CITY STYLE

By PAULA RICE JACKSON

Visiting any major city for the first time can be an overwhelming experience: How do you obtain both a sense of where you are and a feeling for the riches it has to offer? I find that defining a focus for your interests—be it painting, gardening, cooking or design and decoration—gives you a tool with which to expose those facets that directly relate to you. On a recent three-day trip to Chicago I had a wonderful time uncovering for myself the fascinating design centers and resources that make the Windy City the magnet it is. I should also state that I am a zealous walker, a rover if you will, and believe that nothing really puts you in closer touch with the style and flavor of a big city than walking its neighborhoods, streets and, in Chicago's case, its grand boulevard.

In three days I saw the Merchandise Mart, the Thorne Rooms at the Art Institute of Chicago, Marshall Field's State Street store, beautiful and immaculately kept "Near North" neighborhoods, the newly developing areas of Printer's Row and Institute Place, every shop and gallery on Michigan Avenue, all eight floors of the Water Tower and little "in" spots my friends had recommended as being examples of Chicago's open style.

The Merchandise Mart

The first and ultimately most important stop on my visit was the Merchandise Mart, part of the Mart Center, America's oldest wholesale buying center, representing 2,000 design and decorating firms including nine separate industries and covering over 6.5 million square feet of space. The news is that this vast repository is now open to the public through the auspices of the Chicago chapter of the American Society of Interior Designers (ASID).



Marshall Field's Great Clock, 1907



New and old shimmering in lake reflection



Museum miniature in Chicago: kitchen of the Governor's Palace, Williamsburg, Va.

Members escort groups by appointment through four floors of the 18 that focus on residential furnishings. Groups may be as few as two or as large as 30. If, however, your interests range beyond the latest in fabrics, floor or wallcoverings, as mine did, provision can be made to tailor a tour of this design and decorating citadel to your specific needs. I wanted an opportunity to see the work done for firms beyond the scope of residential manufacture.

For 20 dizzying minutes I saw showrooms created by some of the world's leading architects and designers for companies making furnishings for commercial spaces: Michael Graves for Sunar, Robert A.M. Stern for Shaw-Walker, Harry Weese for Steelcase, Arata Isozaki for Hauserman and Massimo Vignelli for ItalCenter. The only other place I'd be likely to see these beautiful, highly avant garde offices would be in the pages of the professional design publications. While these offices had no bearing on the way I might choose to decorate at home, just seeing the futuristic style of these architects stretched my vision beyond anything I had ever seen before. I recommend this particular aspect of the Mart's offerings.

Exposure is the great joy of decorating. Personally, I don't think it matters a bit if you see nothing that fits in with the way you really live. *Seeing* it is the important thing. Special packages have been assembled by the Merchandise Mart and the Holiday Inn Mart Plaza adjacent to it for Chicago visitors who intend to see the Merchandise Mart. Call the Mart's communications office (312) 527-4141 for room rates, which may vary seasonally. One more thing—visiting the Mart can be much more than "window shopping." Agreements between the Mart and ASID permit group escorts to serve as middlemen should you see something you want to buy. The Mart is a must.

The Thorne Rooms and the Loop

My next stop after the Mart was the Thorne Rooms of the Art Institute of

(Continued on page 62)

Top, Courtesy of Marshall Field; middle, Paula Rice Jackson; bottom, The Art Institute of Chicago

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The design of the rear.

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TRAVEL

Continued from page 58

Chicago. In a corner of the ground floor of the museum two long hallways exhibit 37 American interiors-in-miniature and 29 interiors depicting the evolution of Western design also in miniature. The dioramas are meticulously fashioned, historically accurate and true works of art. Mrs. James Ward Thorne's own collection of miniatures assembled on her journeys throughout America and Europe provided the basis for this ambitious project. For an overview of this country's design style—from the earliest colonial saltboxes to an Art Deco library on Park Avenue—there is no more charming way to experience so much solid history. Naturally I asked the curator if a book were in progress. The answer was yes; when it is ready it will be a miracle of precious detail as any miniature-lover will tell you.

Being of the opinion that the fastest way to educate oneself about the world is to enter its great markets and stores, I headed for Marshall Field's State Street store in the Loop—that part of the city where the elevated subway cars still run. There are two reasons to see Marshall Field: the Tiffany ceiling and the antique silver and pewter department. The vaulted Tiffany ceiling of glass mosaic is simply breathtaking and, like the huge bronze eagle inside John Wanamaker in Philadelphia, isn't soon forgotten. I might also add that you see the eight-story central atrium that divides the store into its three parts. Whether you look up into its heights or gaze down to the busy floor below, it is remarkable to realize that this stunning use of interior space was executed in 1879.

While the antiques and traditional furnishings floor of Marshall Field is generally regarded as outstanding among department stores, I was surprised by the amount and variety of good old pewter and silver. Both metals in every conceivable form and function are there. What impressed me was the knowledge this department's staff had when talking with me about specific pieces.

Toward the end of my first day in

(Continued on page 64)

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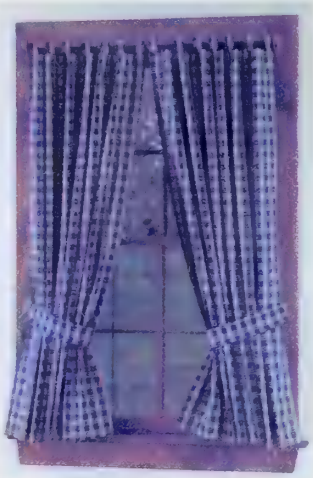


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TRAVEL

Continued from page 62

Chicago I wanted to get a sense of the city's famous older neighborhoods. Leaving the Loop by cab I went to the Lake Shore Drive area to roam the blocks around Astor, Schiller and Burton places—running perpendicular to the drive's Gold Coast apartment buildings and new sliver buildings. Having long admired Chicago's architecture—my early acquaintance with it coming from my reading of Theodore Dreiser's novels—I felt right at home wandering the elegant, sober and beautifully cared for streets.

During my few days I was delighted to stay at the Ritz-Carlton Hotel in the Water Tower complex off Michigan Avenue, also called "The Magnificent Mile." The Ritz in Chicago manages to give personal, friendly and attentive service. The Water Tower itself is a 74-story pure white structure named after the original Water Tower—the city's only remaining building after the fire of 1871—which proudly stands at an angle to its new namesake. The hotel begins on the 12th floor; its 22 stories of rooms include a gym, a pool, spa facilities plus an enormous lobby in which there is room for tea in the afternoon. My room faced south with a glorious view of Lake Michigan, and even in June the fog came rolling in like dense wads of cotton obscuring the flat planes of the city below.

The graciousness and prompt service of the Ritz's staff makes another lasting impression. From the lobby's vastness there are little pockets—a breakfast café filled with ferns and flowers and a cocktail lounge with a piano—where you can nip in to meet a friend. No one ever seems to get lost, though the first impression certainly makes you think you will!

Shopping around

Early the second day I started on a walking tour of some of Chicago's shops and galleries. Bear in mind that Michigan Avenue resembles in many ways a composite of New York's Fifth and Madison avenues as well as its 57th Street (east and west) gallery row. Sophisticated boutiques, department stores, art galleries and jewelry stores line the boulevard all the way to the Chicago River Bridge. However there are also many other lovely streets filled with stores that reflect Chicago's interests. My personal favorite was Branca Prints on East Oak Street, just off Michigan Avenue, in the area called "Near North." European prints, especially hand-colored botanical prints, appeal to me. What makes their prints different from those found in hundreds of such places throughout the country is the superb taste of 26-year-old Alessandra Branca who personally sees to the matting and framing of the one *you* buy. Everything is done in Florence, and I've never seen more beautiful gilding, French matting, marbleizing or mitered framing done anywhere. She makes you feel Italy is at your doorstep. (She also had the only pieces of Venini glass I saw in Chicago.) Prints tend to focus on the classics: fruits and flowers, architectural drawings, costumes (one of her own favorites), portraits and landscapes. Her second-floor gallery shows works by Redouté, Hogarth, Piranesi, Mortier and Diderot. Hers is a distinctive collection; if you've never experienced this art form, you can find no better place to begin a life-long course of appreciation. (67 E. Oak St.)

I had thought there would be a good deal of American folk art to be found in Chicago proper. Perhaps there is and I didn't happen on it. What I did see was the Carl Hammer Gallery on Michigan Avenue where there was an exhibition of drawings, paintings and some startling sculpture by 19th- and early-20th-century itinerant black artists. His gallery is small, but each piece has been lovingly and astutely selected for its power to evoke your deepest response. His eye is particularly attuned to the "real," though a good deal of what these black artists create focuses on the supernatural. The balance between a New Orleans mask and a ball-toss figure makes for a full and very expressive show. (1620 N. Michigan Ave.)

Here are some other places you might enjoy seeing: ■ *City* (213 W. Institute Pl.) features hard-edged Italian modern design and furnishings and is probably the most up-to-date Europe-

(Continued on page 161)

"I came here with my books, clothes, and the Indian rugs I collect—I never want to be tied down with too many possessions again.



What I want is a place where a 10-year-old boy can eat an ice cream cone without my getting uppity about his making a mess on the sofa." *—Ali MacGraw*



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As an interior design magazine, it is especially gratifying to us to be able to reveal the unique, and very private, ambiance of a home belonging to someone like Ali MacGraw.

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LIVING WELL, LOOKING GOOD

THE IDEAL PLACE TO SIT IS ONE THAT BENEFITS YOUR BACK—AND THE QUALITY OF YOUR ENVIRONMENT

By JOANNA BROWN

Not long ago, to my considerable discomfort, I found myself a member of a substantial majority: the estimated 80 percent of Americans who will at some point in their lives experience lower back pain. I had simply been reaching under the sink when, snap, the muscles went.

For years I've been a devoted client of my local gym, and have read extensively as well as written many articles on the care of the back—pelvic tilts, sit-ups, low heels, etc. It surprised me that in spite of all this knowledge and effort, and in the absence of a specific injury, this should have happened. Why? What was missing from my life? What had I been doing wrong?

Piecing together what led up to the "event" I realized that I had spent an unusual amount of time at my desk sitting in a quaint but inadequate chair. Perhaps everything I was doing outside was being negated by something I was doing at home.

I spoke first to an orthopedic surgeon—the director of the spine program at the University of California, San Diego, Dr. Steven Garfin—about the dangers one might encounter in faulty seating and about what is proper seating.

"The important thing is to take pressure off the disk," he explained. "If muscles are strained in a sitting posture, there is going to be pressure on the disk, and continous stress will further aggravate any problem."

"Ten years ago, a series of experiments were made in Sweden in which Doctors Alf Nachemson and Gunnar B.J. Andersson measured pressures on disks in various postures with various supports. This is still considered the authoritative study in the field.



Designed conformably with the human body, ergonomic seating can help relieve back pain.

"The study found that disk pressure is reduced when the following conditions are met: lumbar support, or a small pillow that conforms to the back; a firm seat into which you cannot sink, because that will put pressure on the lumbar curve; arm support, so that you do not have to work to balance yourself—this will put your back muscles at ease; a back that reclines at more than 90 degrees—for every degree further than 90, the pressure is less."

I checked next with Dr. Willibald Nagler, the Anne and Jerome Fisher Physiatrist-in-Chief at the New York Hospital-Cornell Medical Center, who said that dining as well as desk chairs should have armrests. "They take weight off the back, which is important. And although table manners decree no elbows on the table, the ideal height for a dining table or writing desk would certainly allow for this."

It was becoming clear that my pretty chair might have been the villain after all. But when I went looking for suitable ergonomic seating—that is, seating designed in balance with the proportions of the human body—I received mostly blank stares.

Not surprising, according to Bill Stumpf, industrial designer, professor of design at the Minneapolis College of Art and Design and consultant to Herman Miller, for whom he designed the prototypical ergonomic office chair, the Ergon Chair *(shown here)*.

"In America, ergonomics has been a big factor in the work place," says Mr. Stumpf. "Industry has spent a lot to discover the correct chair for the worker in a particular job, the right desk height and angle, but the home area has yet to be developed.

"The Swiss, Scandinavians and Germans have done better than we have in bringing that kind of civility to the home environment. But I believe it's finally beginning to happen here. The 44 million members of the baby boom generation are different. They have an interest in health and well-being which may make it possible for the values that go into designs like the Volvo seat (based on the Nachemson/Andersson studies) to be brought into the home as well—and not in a particularly heavy-handed, orthopedic way.

"For a long time the area of home design in America has been focused on the purely decorative function. Take a dining chair. Sometimes people spend over three hours sitting around a table in the same chair. Now, if you *asked* someone to sit for that long in one

(Continued on page 72)

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LOOKING GOOD

Continued from page 68

place, he would probably scrutinize it pretty carefully. Instead most people usually buy a dining chair on the basis of design alone.

"Actually, the dining chair should be one of the most important things to scrutinize in the home. You should look for the qualities of a good office chair. For example, think how useful a swivel would be at a dining table. People often turn towards a neighbor, something which is very awkward in a standard chair. In our house we use the Eames swivel office chair. Everyone loves it—it's elegant, but what's more important, it functions properly."

Pending the day that ergonomic furnishings reach the home, I garnered some tips from Doctors Nagler and Garfin on ways to minimize the potential back damage resulting from our daily in-home activities.

Dr. Nagler recommends that when working in the kitchen, you should stand, rather than sit, since standing puts less load on the back. "And make sure the counter height allows you to work without having to lean over. It's good to stand with one foot on a small stool—no more than 6 inches high—changing sides periodically, so that you don't carry the same weight continuously on the same muscles."

Dr. Garfin agrees. "Changing position may be the key to the whole thing. If you are doing sedentary work, you should get up every half hour. This eliminates the continuous load on your spine. Stand up when you make a telephone call; while sitting, change your posture frequently. Walking is terrific for the back and for general fitness."

For myself, whenever I begin to feel that telltale pressure on my lower back, I find that lying on the floor for 5 to 10 minutes with hips and knees flexed puts my back in a neutral position that allows the spine to arrive at its natural contour.

A nice by-product is that the mind is also able to get into neutral and regain some of *its* natural contour. A brief, refreshing pause that can lower mental as well as physical pressure, and return to us the joy of movement that back pain banishes. ■

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The things you love prove their quality through your delight in using them. We've dedicated this issue to the pleasure that beautifully made furnishings provide. Above is a case in point: a sumptuous bed made up with the ultimate luxury—pure linen sheets from Ralph Lauren Home Furnishings. The elegant blue- and white-striped sheets set the theme for a house whose entire decoration is drawn from Mr. Lauren's new collection. Quality is reflected in furnishings—historic reproductions, luxurious leathers and silks, and in a new house whose materials celebrate enduring values. ►

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JOSHUA GREENE

"My tastes are the simplest; I'm always satisfied with the best," declared Oscar Wilde. Ralph Lauren could make that claim too. Nothing but the very best will satisfy him—as illustrated by his new collection of home furnishings presented here and on the following pages. It is Mr. Lauren's special gift to interpret the variety of America's traditional styles in an idiom that is fresh, current and, most important, designed with particular emphasis on quality. House Beautiful asked interior designer Nelson Ferlita to utilize some furnishings from the new Lauren collection in a classic one-room vacation house set beside a sleepy millpond *(above and opposite)*. The linen sheets *(previous page)*, table things and upholstery fabric have been selected for their beauty and durability, not to mention their charm. While we present these furnishings in a country setting, the sophisticated simplicity of each piece works no matter where you live—apartment, loft or contemporary dream house. Quality fires imagination and insures versatility.▶

Setting the color theme: White-on-white with sky-blue is the recurring motif throughout. The table set out on the deck *(opposite)* is covered with a striped pure linen cloth, matching striped linen napkins, white china bowl, plates, wooden serving bowls and sterling flatware—all from Ralph Lauren Home Furnishings.

FOR MORE DETAILS, SEE PRODUCT INFORMATION







The elements of style—white plaster, dark wood beams, window walls overlooking water and a "uniform" of striking blue-and-white slipcovers over everything. The crisp, clean and extremely luxurious cotton and linen fabric is a stripe whose simplicity-with-style unifies the airy, flower-filled country house. ►

Luxury at its unabashed best: a pale blue cable-knit cashmere throw at the foot of the chaise longue. The elegant "ticking" striped fabric and throw are from Ralph Lauren Home Furnishings. Camelback sofa, daybed, chaise and chairs by Henredon; porcelains from John Rosselli Antiques, Kenyshire Galleries.

PHOTO: GREEN



RALPH LAUREN DESIGNS

Decorating that reflects attention to quality needn't be the stuffy or serious kind that feels too precious to be true. A one-room country retreat offers a chance to mix furniture styles true to the way pieces are really acquired—one at a time. This is why a one-color treatment throughout is such a wonderful decorating tool. It makes everything look as though it had always been that way. The daybed *(left)* is Henredon's modern adaptation of a French antique, as is the bergère. A gateleg table *(below)*, overlooking the mill's falls, is set with wine and cheese.►

Cobalt glass is an American favorite, and Ralph Lauren has used it for his generous salad bowl, water pitcher and wineglasses. The wood trenchers, white plates and sterling flatware are all included in Mr. Lauren's new group. Even the simple addition of a striped napkin adds to the overall theme. From Ralph Lauren Home Furnishings.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

The look and feel of the great outdoors inspired Ralph Lauren's Log Cabin collection. It's ideal for decorating a mountain hideaway, a ski chalet or a suburban home or city apartment that wants to look that way. This is a lumberjack Rocky Mountains kind of decorating that's colorful, cozy, comfortable, casual and inviting.









The bed *(top right)* is a romantic version of Ralph Lauren's wonderful prairie skirts: flannel sheets with dust ruffle and underskirt, and a reversible comforter of stone-washed denim. The rugs *(top left)* are Navaho-inspired flatwoven wool. The place setting *(above)* contains Concho sterling flatware, Reindeer plate and mug on a mat of cotton Homestead Ticking. This cupboard *(right)* is filled with Reindeer plates, bowls and a teapot plus Woodsman Plaid plates. All from Ralph Lauren Home Furnishings at fine stores this fall.

WILLIAM P. STEELE

FOR STORES THAT WILL CARRY THE RALPH LAUREN HOME FURNISHINGS COLLECTION, SEE [illegible]

RALPH LAUREN ABOUT HOME

THE PERSONAL REWARDS OF INVESTING IN QUALITY

Designers? What do they know? What does a man who designs dresses know about upholstery or silverware? Why are they always going around putting their names on things that have nothing whatever to do with their area of expertise?"

Not unreasonable questions. But it is surprising when the questions come not from the mind of the consumer but from the mouth of the designer himself.

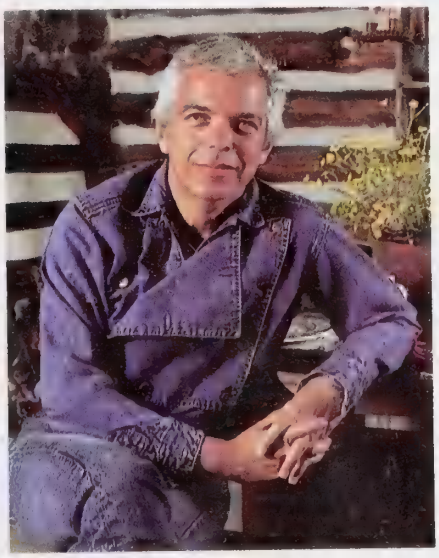
These are the questions Ralph Lauren posed at the beginning of a meeting we had to discuss the impetus behind his new collection of home furnishings premiered in this issue.

Ralph Lauren is a man committed to perfection. Perfection is an exasperating standard for the person trying to achieve it, a pleasure beyond pleasure for the person who benefits by it. For Mr. Lauren perfection is a victory over limited thinking, a victory over the "it can't be done" frame of mind.

"I am my own consumer," he says. "If you asked a dozen people to tell you what they thought about fashion designers who break into new territory, they'd say, 'Ralph Lauren? What does he know about the tines of a fork? Doesn't he make dresses?'"

Yes, he makes dresses. But he also lives in a house—several, in fact. And the things he wants to put in those houses are no different from the things you want in your own . . . if you could *find* them.

"I couldn't find the kinds of materials I wanted my house to have. It took two years to develop the linen I was looking for; it took months to get the right towel. We'd get samples of all the different towels you can buy and then we'd throw them into the middle of a big conference table and report on the reasons why we liked the one we'd



selected in order to put together a composite of a perfect towel. A *perfect* towel. Who cares? I do. We eventually arrived at a towel whose thread length, color, absorbency and fiber pleased me very much. It's hard to hold out for that when all everyone is interested in is making a production schedule." His eyes have a mischievous glint. But he's not kidding.

Fashion trends don't belong in the house, he says. "A house is forever. I'm married with three children, and my life revolves around my work and family just as it does for everyone else in this country. I don't believe in ivory towers. When I buy something it has to *perform.* And it has to last. And it also has to look better for having been used. That's how most people would define something of value. If I've gone to the trouble of manufacturing pure linen sheets it is with the view that in a year or so those sheets will have the feeling of silk in the hand. If you've never slept on real linen I can tell you it's a pleasure. Quality improves with age and use. That's an underlying principle in this whole group of things I've made for houses. Designing interiors and home furnishings is one of the last places left where striving for perfection is still respected."

Mr. Lauren's collection consists of five discrete groups of items, each with its own design tradition, like this grouping *(opposite)* that points up America's rural heritage. The preceding six pages reflect its East Coast tradition. In all the work there's a prevailing romantic attitude about this country's widely different regional styles. "You know, I went to Paris and all I ever heard the Americans say was how we in America had no style," says Mr. Lauren. "I returned from Paris absolutely determined to put an end to this ridiculous 'poor-mouthing' of American traditions." And, of course that's exactly what he's done in his collections for men, women, children and now, for the home. He's served up the beauty of a Santa Fe shawl-collared sweater to the Shaker-sweatered tradition of Massachusetts; the Colorado prairie bed shown left to the "establishment" linen bed of the East Coast. He's captured those romantic regional variations that celebrate all of this country's design styles and there's nothing faddish or trendy about it. "I wanted that lost sense of quality we were so famous for years ago to shine again today. Those differing worlds of New England, Palm Beach, Santa Fe, a Colorado cabin or a house down in the islands all have their distinctive appeal to me. I admit it, I'm an idealist. But to get that standard of quality we dream about you have to believe that if something's worth doing it is worth doing well. Doing something well doesn't always come easily." ■

—PAULA RICE JACKSON

Ralph Lauren is the only American designer to receive the Coty Award's highest designation, election to the Coty Hall of Fame, for *both* his men's and women's clothing collections. The clothes actress Diane Keaton wore in Woody Allen's film *Annie Hall* sparked a passion for the easy-to-live-in clothes Mr. Lauren had created. He and his wife, Ricky (both sports enthusiasts), and their three children, Andrew, David and Dylan, live in New York City, Montauk, N.Y., and on a ranch in Colorado.

INVEST IN QUALITY

FURNITURE TO LAST A LIFETIME

The best new furnishings improve in value and yield. On these pages the genius of 18th- and 19th-century cabinetmakers has been adapted—in some cases reproduced—to fit modern needs.

PHOTOS BY RICHARD HAGGERTY



Black marble tops this perfect reproduction of a three-drawer French chest in the Empire style (note the outsized brass drawer pulls). $1,940. By Baker Furniture.



A hand-tufted bench to tuck at the foot of a bed is scrolled at each end and upholstered with ivory velvet. Deep welting repeats the graceful flow of the classic design. $788. By Pearson Co.



Only a curator could discern the differences between this new reproduction and a classic Chippendale sofa. The key? Upholstery. While the original seat cushion is loose, this one is taut. Otherwise the mahogany legs and triple-hump back are authentic. Old Rose cotton damask. $3,038. By Henredon.

This corner cupboard is a reproduction of an early-19th-century Queen Anne piece. Its color is authentic to the period. $1,255, painted. By Habersham Plantation.



The finish on this armchair in the Queen Anne style has been updated to resist burns, spills and marring. And it comes in zesty colors. $410. By Lane.



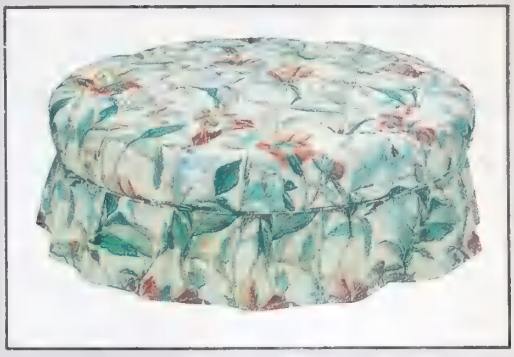
The perfect casual chair—made of ash with a woven rush seat—is adapted from a design of the 1850s. $133. By Nichols & Stone.



Copied from an example in the Museum of Early Southern Decorative Arts in Winston-Salem, N.C., this lady's writing desk has seven drawers, eight pigeonholes and three minidrawers under a drop lid, all mahogany. $2,110. By Sutton Reproductions.



Shansi, an Oriental-style side chair with ink black mottled finish, has a cane seat and loose tie-on cushion. $300. By White Furniture.

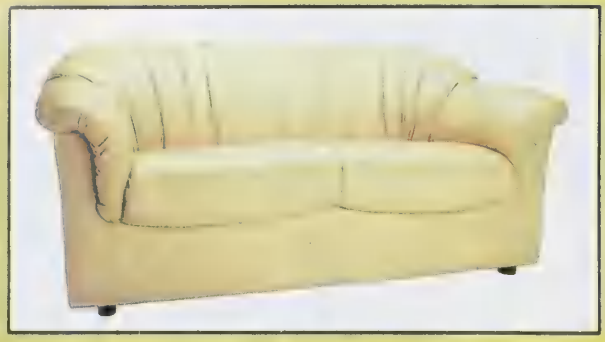


The round pouf looks very dainty here, but in reality it is more than a yard wide—ample room to seat four people comfortably. $680. By Baker Furniture.►

INVEST IN QUALITY

LEATHER

Leather furniture, no longer neutral, takes on rich candy colors, trading its men's club role for a fresh and luxurious new look.



The softest love seat in chamois-colored leather has a gracefully shirred back and plumpish, rolled arms. There are nine other leather colors to choose from in the Nevada Group. $1,904. By Burris.



A classic wing chair brought up to date with refreshing mint-green glove-soft leather. The handsome back is channel-stitched and outlined with the traditional brass-faced tacks, legs of mahogany. $1,684. By Heritage.



Two subtle colors brought together with great style—a mauve-lacquered frame around dove-gray leather. Almost any color may be ordered for lacquered frame. $713. By Drexel.



A swivel "tub" upholstered with elegant leather in clear jade is as comfortable and inviting as it looks. $1,691. By Heritage.



SILK

Silk's slubs and luster reflect its glamour. Here, overscaled pieces play up its charm.



The high-back chaise became very popular about a decade ago for its cozy "sheltered" look and feeling. This newest version is covered in a bold stripe with matching pillows. $1,900. By Swaim.

Creamy leather, colored like daffodils, covers this contemporary European-design sofa, with three back and three seat cushions. $2,548. By Emerson Leather.



Elegant dressmaker's details add charm to this roughly 20-inch-square ottoman covered in lilac cotton blended with silk. About $341. By Century Furniture Co.



The classic kidney-shaped Chesterfield sofa in plum-black tufted leather has been treated for an antique-right-now look. $3,018. By Century Furniture Co.



Lemon- and vanilla-striped silk covers this "shelter-style" sofa whose five seat and back cushions are all down-filled, the ultimate in seating comfort. Measures 90 inches long. $2,700. By Swaim Originals.

Editor KATHLEEN MAHONEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

DESIGNED FOR LUXURY

A SMALL JEWEL OF A HOUSE



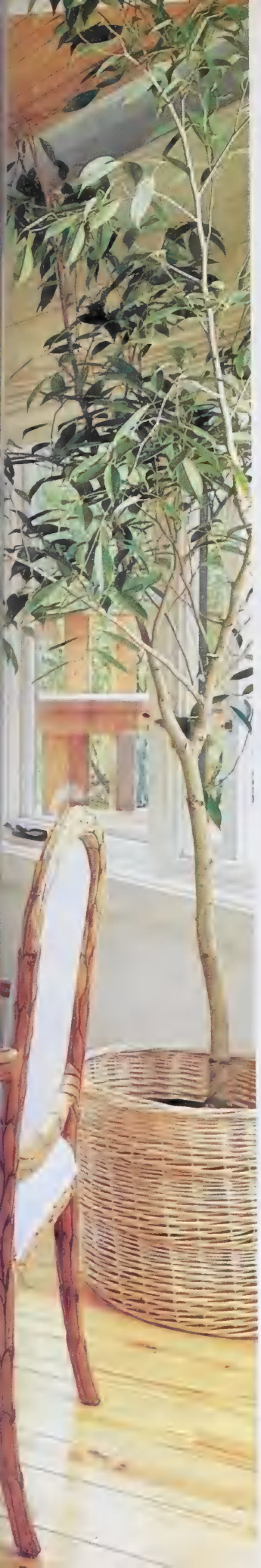
It's a mountain cabin come of age, a house for today that looks to the past for inspiration and to the present for quality and economy. Built in Burlington, Conn., by House Beautiful in cooperation with the American Wood Council and the Wool Bureau, Inc., the house was designed by Mark Simon of Moore Grover Harper and decorated by Abbey Darer of New York. Mr. Simon drew from mountain cabins to give this 1,950-square-foot house a sense of history, but added his own contemporary viewpoint. ►

Surrounded by soft green hills and wildflowers, this jewel of a house suits its site to perfection. Redwood deck along the rear of the house *(inset, opposite bottom)*, from the California Redwood Association, is a gracious extension of interior spaces. Exterior is made of red cedar shingles.



A SMALL JEWEL OF A HOUSE





While the exterior maintains a sturdy regularity, the interior contains a sampling of unusual and elegant spaces. Dramatic geometries give form to the entry hall *(below)*; wide steps lead into the living room while narrower steps *(bottom)* lead to the second floor in a single graceful flight. The two-story chimney divides the first floor without upsetting the house's generally airy character. Generous wall space is provided here for display.

The octagonal dining room *(left)* is intimate and cozy, its unusual shape emphasized by pale wood insets and painted border. The single color makes a strong statement in contrast to white walls and wood tones. Carved wood chairs in a pale finish keep the richness of wood floor and ceiling from overwhelming an essentially small space. *(For floor plans, see page 98.)*►

IDEAS TO SHARE

- ☐ Wood molding, some of it painted, emphasizes the dining room's octagonal shape.
- ☐ Tissue-weight wool, highly durable, is used for shades.
- ☐ Antique bedspread, a found treasure, assumes new life as a tablecloth.
- ☐ A mix of wood textures creates natural warmth.
- ☐ Two-story chimney divides spaces without closing off any of the rooms.
- ☐ Antiques combined with new elements add interest—old things give a new house a sense of history.



The octagonal dining room *(far left)* works equally well for family meals and as a setting for dinner parties. Here, an octagonal glass-top table and French armchairs by Century Chair Company; on chairs, wool fabric with satin finish by Manuel Canovas; Brighton chandelier from Sirmos. In the foyer *(left)* pine chest of drawers and grandfather clock from Mill House Antiques; antique clock and French porcelain candlestick holder from Finitney & Co. Polished wood floor of southern yellow pine.



A SMALL JEWEL OF A HOUSE

Whiteness, brightness and pastel accents expand spaces in the living room





Gracious mix of new furnishings and antique accents lends personality to the living room: hunt board, armchairs and sectional sofas by Century; wool upholstery and shade fabrics by Anglo Fabrics; ivory wool rug by Tintawn, Inc.; antique pine table from Mike Bell Antiques; most objects on the coffee table and mantel from John Rosselli Antiques; pastel throw of 100 percent wool from Gagalis & Co.►

A SMALL JEWEL OF A HOUSE

The country kitchen-family room is the warm hearth of the house



The generous country kitchen is a room for the family, with solid country furniture and wool upholstery that make it warm and inviting. Though the kitchen harks back to Grandmother's day, its working area is strictly up to date: All the essentials are within easy reach, and the cook has access to conversation or a comfortable chair. Terra-cotta Italian tile in a hearth framing the wood stove is a practical and timeless element, as is the shelf that extends along the entire window wall—becoming a plant stand, window seat and platform for the wood-burning stove. ►

IDEAS TO SHARE

- ☐ Banquette base is a space-saving storage area.
- ☐ An antique table, used as a worktable instead of counters, doubles as a party table.
- ☐ Hanging pot rack adds convenience and sounds a traditional note.
- ☐ Wood-frame windows are painted to contrast with natural wood inside and out.

Antique pine worktable, brass French butcher's rack (used here for pots) from Howard Kaplan's French Country Store; antique Windsor chairs from Kentshire Galleries; fabric from Rancocas; sink by American-Standard. Floor of southern yellow pine from Harris-Tarkett Inc. Wood-frame windows by Marvin Windows. Appliances by General Electric. Chandelier by Chapman.





WILLIAM P. STEELE

A SMALL JEWEL OF A HOUSE



For a child, ruffles and flowers turn a bedroom into a storybook room





Second bedroom's wicker furniture *(left)* is by Henry Link except antique chair from The Wicker Garden; headboards of white iron and brass by Dresher Inc.; wallpaper, matching chintz and flowered border from Brunschwig & Fils; candy-striped wool carpet from Stark Carpet. Sheets by Wamsutta, swing-arm lamps from Paul Hanson. In the study *(above)* upholstery fabric of 100 percent wool from Boris Kroll; carpet from Holland at Saxony.

Bunches of bright flowers dot the walls of the second bedroom *(left)*. It's a room to dress up in, to dream in—cheerful in every detail and buoyant with girlish charm. In an unusual finishing touch, the wool blankets have been trimmed with a coordinating flowery cotton border that allows them to work beautifully as bedspreads. G. Fox & Company provided House Beautiful with the workroom ingenuity and talent required to execute the special details.

Across the hall, where the clothes washer and dryer are neatly tucked behind folding doors, is the study *(above)* with its Commodore 64 home computer. Like the dining room, the study is octagonal and boasts two different views—one to the rear of the house and one down the stairs to the living room. Built-in seating along the wall is a comfortable space saver.

In design as in materials, quality endures. House Beautiful's small jewel of a house boasts two elements—wood and wool—chosen for their beauty and lasting value. Cedar shingles, pine floor, redwood deck and trellis—all will improve with age and use.

Wool was used to upholster the furniture, most of which came from Century Chair Company. Antiques act as accents to add character. ►

IDEAS TO SHARE

- ☐ Lighthearted flowered wallpaper and matching balloon shades create an irresistibly fresh ambience.
- ☐ Wool blankets bordered in a coordinating fabric do double duty as bedspreads.
- ☐ Built-in seating saves space and at the same time makes the study a comfortable home office or sitting room.
- ☐ Banquette is created with extra-fancy cushions—an easy, space-conscious way to add seating.
- ☐ A small room can be designed so flexibly that it serves a different function for each family member.

The master bedroom is a spacious, elegant room with breathtaking views. Above pale green walls, its ceiling reaches up to exposed wood trusses and a spectacular arched window. Tweed carpeting has the feel of a hand-knit sweater.

Though the bedroom is expansive, it has been divided into multipurpose areas. The chaise longue defines a place for relaxing *(right)* while the writing desk provides a handy place to write letters. The bed is tucked into its own nook.

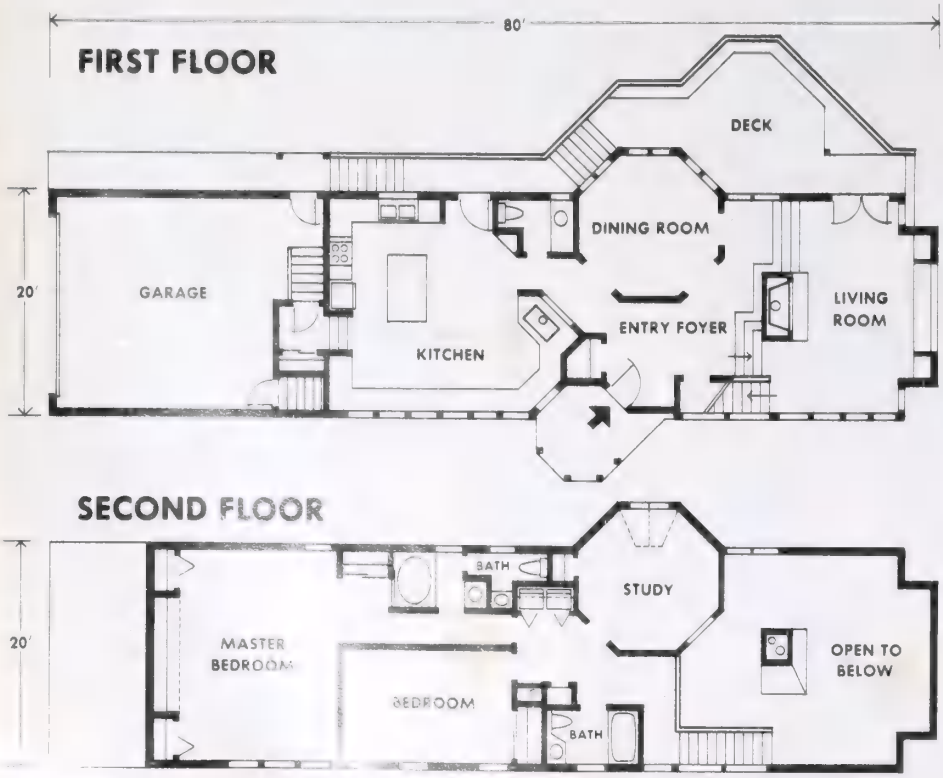
Inspired by traditions of simple, rural architecture, Mark Simon has created a house that utilizes lasting elements (including wood frame construction) and filtered them through a modern sensibility, adding new ideas and his own detailing along the way. The predominance of wood and wool add to the house's durability, ensuring that it will improve in time.■



Dramatic master bedroom with exposed wood trusses and high arched window *(right and above)*. Fabric for comforter, matching pillows, window shades and chair cushions is by China Seas; Louis XV style writing table and closet doors were hand-painted by Luis Molina; wool throw rug in beige with peach and green trim is from Stark Carpet. Wool tweed carpet from Saxony.

IDEAS TO SHARE

- Exposed wood trusses are a dramatic element that unites the room's architecture.
- Sponge-painted closet doors, an unexpected touch.
- Built-in shelves around the bed are a space-saving idea that also adds interest.
- Huge 26-inch-square pillows on the bed add to the feeling of luxurious comfort.
- Dividing a large room into smaller areas combines uses without breaking up the space.
- Ivory tower effect of overhead window makes the bedroom a tranquil place to get away from it all.
- Floor plan *(below)* provides an easy flow of spaces while still defining specific rooms.



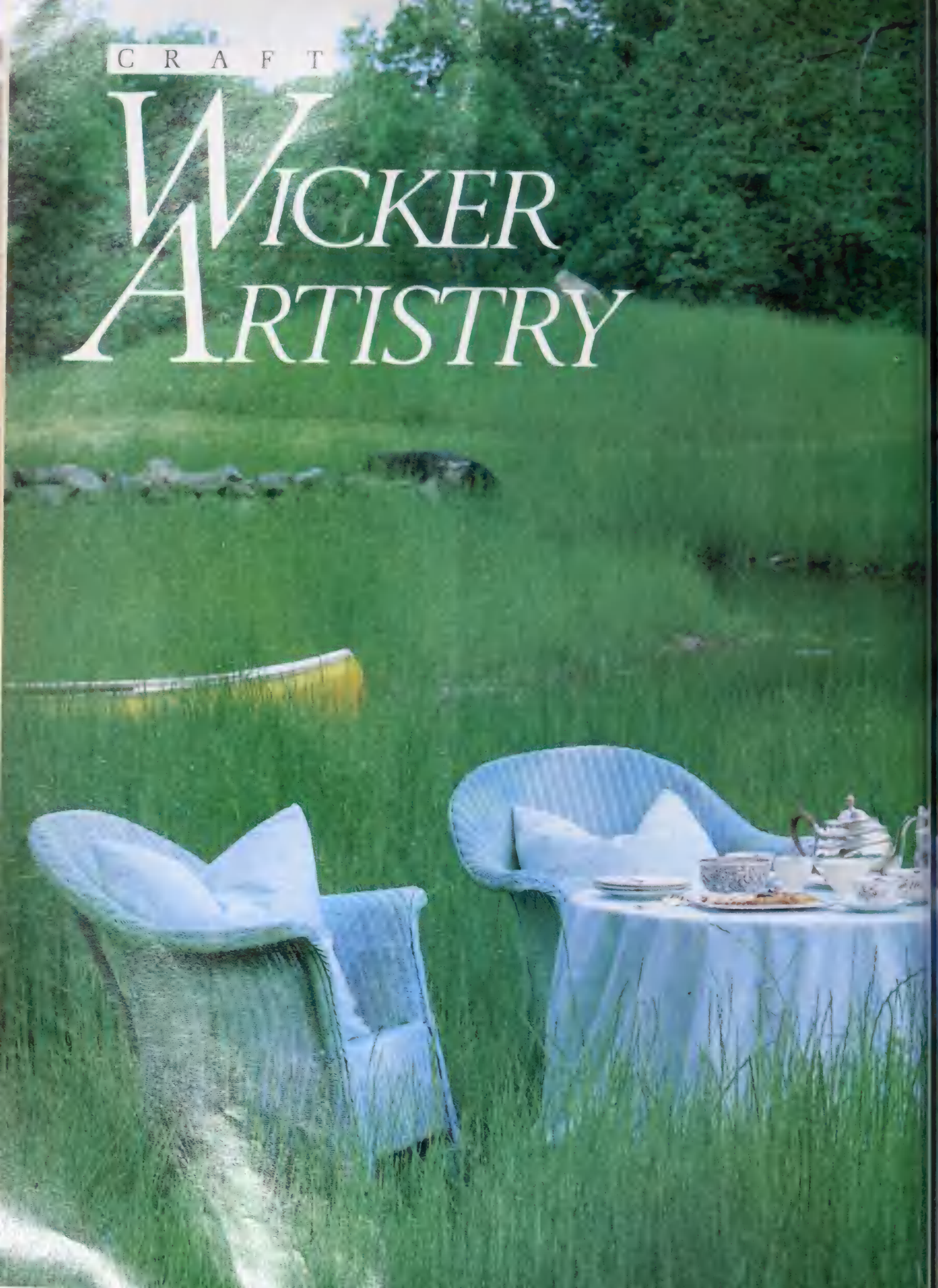
SEE PRODUCT INFORM

A SMALL JEWEL OF A HOUSE



CRAFT

WICKER ARTISTRY





Using quick-dry spray paints you can work impressionistic wonders on plain wicker—the treatment of these chairs inspired by Monet's "Water Lilies" masterpieces

With a sweep of sky-blue at the top and meadow-green at the bottom, our chairs, spray-painted by artist Barbara Wrenn, look as if they've grown out of the landscape. Here are instructions for her quick technique, allowing for spontaneous patterns and colors you prefer. **Materials:** two cans white Krylon spray paint #1501; one can each Krylon true-blue #1910, pastel-aqua #2002, moss-green #2004, clover-green #2012, crystal clear acrylic #1301. **Step 1:** Holding the can 12 inches from the chair, spray on a coat of white. Work in a well-ventilated room; cover the floor and walls with newspaper. **Step 2:** Using blue, white and aqua, spray arcs of color from the top of the chair down. To avoid any odd spurts, start your spray on newspaper and then switch to the chair. Work quickly so the colors will be wet and run into each other, creating variations of tone. The best color scheme flows from light to dark to light. You can hide errors by spraying on another color. To avoid serious mistakes, however, practice on paper first. **Step 3:** Let the chair dry for an hour, then spatter on tiny dots of white, moss- and clover-green. Concentrate the green at the bottom to offset the sky-blue at the top. To get the paint to spatter, do not press the nozzle all the way down; shake the can up and down as you work. **Step 4:** After the chair is dry (one hour), spray on a coat of clear acrylic to finish. Lloyd loom chairs, The English Way; fabric, Wamsutta La Rêverie sheets.■ *Editor* PATRICIA CORBIN



JOE STANCART

RIC COHN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

SMALL HOUSE ON A GRAND SCALE



1,700 square feet of luxury, privacy and comfort—plus the openness that free-flowing spaces and great outdoor views provide

Envisioning a tree house rising on their wooded land overlooking Long Island's Gardiners Bay, a French fashion photographer and his wife sought an architect who could produce a design embodying all the elements they wanted. These included a photo studio, three bedrooms, living, dining and kitchen space, all of which would be distinct yet dual-purpose. Their choice: Gwathmey Siegel & Associates, whose award-winning designs pay glowing tribute to the international style of modern architecture.

The house is, in fact, an American interpretation of the owners' European concept of comfort. In preliminary talks with the architects the couple articulated their desire for enclosed spaces, a protectiveness associated with French country houses they had known. Translating those notions of comfort and keeping budget limits in mind, the architects designed an economical three-level house, the lowest level comprising a studio, entry and bedroom. Above is essentially one space with specific areas for cooking, dining and congregating.►



The third-level loft with its nautical railings *(above)* overlooks the dining area, a discrete space for Le Corbusier glass-topped table and sinuous chairs.

A 10-foot square window illuminates the living area *(below)* while lower slot windows establish a sense of privacy in this room that soars 16 feet.



NORMAN McGRATH

SMALL HOUSE ON A GRAND SCALE



Charles Gwathmey, whose 17-year-old design for his parents' house inspired the tree house idea his clients wanted, describes this structure as "maintenance-free, a little cabinet in the craft ethic, all handmade." Indeed, most of its furnishings were custom-made by the architects. Participating all the way, the residents-to-be displayed a concern for each detail and a keen sense of color. Reminiscent of graphic art from the 1920s de Stijl school, the house is a composition of black, white, gray and yellow. Primary red appears on the roof in the form of metal flues, while yellow serves as a counterpoint to the slightly grayed tones of fabrics and



Bedroom Quilt from *American Hurrah*. Plate from *Gordon Foster*



A fireplace lends intimacy to the sitting-room loft *(above)* whose views encompass the distant bay and living area beneath.

A 10-by-14-foot deck leads off the bedroom *(left)* where a custom-built unit encloses the bed and includes two-level views. This deck and a larger one above extend living spaces.

The living area *(below)* houses a graphic black table and grayed materials consistent with the color scheme on every level.



even the exterior cedar *(preceding page)*. Private rooms repeat the grayed tones in furnishings and floors, carpeted for quiet and a sense of warmth.

Affirming that warmth is the intimate bedroom niche in which a custom-built unit houses reading material and sleeping quarters. Also adhering to the mandates of privacy are horizontal slot windows permitting an eye-level view from the bed. At its foot, larger windows offer more expansive views. The highest level retreat, alluding to the tree house image, is the couple's loft where they can relax by the fireplace or enjoy further views of woods and water. *(For a detailed plan of the house please turn to page 166.)*■

—CAROL COOPER GAREY *Editor* KATRIN TOLLESON

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Abandoned for four years, the 1780 farmhouse (left) suffered from a sagging frame, tilting porch, mismatched windows and crumbling chimneys. Despite its state of ill repair, the owners were charmed by its simplicity and inspired to fulfill their vision of it (above).



The New American Spirit is Home

FORGOTTEN FARMHOUSE RESTORED

Rescued by a young family, a decrepit American farmhouse was transformed room by room into a striking background for Old World art and antiques

This is the story of an ugly duckling, a run-down 1780 farmhouse turned into a showplace because a young couple believed in its inner beauty. Although their architect termed it "decrepit" and their friends advised razing it, the couple loved its simple proportions, colonial center-hall layout and rural New York State setting. What were crumbling chimneys, a collapsing porch and tasteless asbestos siding in the face of these sterling virtues? Unfortunately, the obvious flaws were harbingers of hidden problems. When architect Richard Sawicki and contractor Larry Delaney began the renovation, they uncovered rotten beams, necessitating stripping the house to its frame and building a new exterior to accurately replace the old one.

Though drastic, the renovation afforded the owners luxuries rare for a 1780 house: insulated walls, central heating, air conditioning and energy-efficient double-paned windows. The renovation turned up more assets than liabilities—hand-hewn pine flooring concealed by linoleum; beautiful fireplaces once boarded up; an original beamed ceiling. To visitors of the meticulously restored house, such charms seem perfectly natural. What is surprising, however, is the house's decor, a worldly mix of fine European heirlooms that gives a simple American farmhouse a unique grandeur.►

FORGOTTEN FARMHOUSE RESTORED





The handsomely restored living room provides a simple background for ancestral possessions that predate the farmhouse ►

FORGOTTEN FARMHOUSE RESTORED

Stripped of its disguises, the kitchen revealed its true identity: a colonial keeping room with original beams and brick fireplace

A humble American farm kitchen may be a surprising setting for a gilt-framed Dutch still life, Staffordshire china and European collectibles, but as this whole house illustrates, a spare background can show off worldly treasures in an altogether new light. For example, Austrian hunt paintings are hung above a plain wood mantel, English Spode and lettuce-leaf porcelain are set out on an unadorned country table. The spirit here is that of European country houses, where finery has been handed down through the generations and is used rather than just admired.

"I come from an old German family," says the owner, "and I wanted to give my three children a sense of their European heritage." To create an unobtrusive setting for collections of art and china, she kept the kitchen's utilitarian elements simple: Cabinets fitted with white porcelain knobs are painted barn-red to blend with the paneling; butcher block counters correspond to the wood tones of the hand-hewn floor and steps.►



The kitchen's beamed ceiling, huge hearth and bread oven were uncovered in the renovation. The high shelf which displays Staffordshire was inspired by the paintings of Carl Larsson. Cabbageware, Circa David Barrett; plates and pitchers, Bardith.







FORGOTTEN FARMHOUSE RESTORED

Simple country bedrooms are richly endowed with a grand four-poster, vibrant American quilts and Austrian folk art

Patchwork quilts, with their kaleidoscope of colors, are the usual stars of country bedrooms. But here their exuberance is rivaled by a richly painted bed *(left)* and a four-poster with regally colored curtains *(below)*. This brilliant marriage of pattern on pattern also represents a successful blending of cultures. For instance, the bouquet-topped bed in the child's room *(left)* is a folk art find from Austria; the four-poster in the master bedroom *(below)*, though made in Philadelphia, c. 1840, is dressed in a European manner with a bolster, two oversized square pillows and a luxurious antique throw. Watching over it is an angel whose original post was an Austrian castle; at its foot is an English Chippendale needlepointed stool. What assures the success of this daring blend of styles and patterns is, first, the simplicity of colonial design—plain white walls and an unadorned floor—and second, a carefully narrowed palette defined in each room by a bold stroke of red in the curtains.■ *Editor* KATRIN TOLLESON



Since the bedroom (above) *had no closets, one wall was angled to create a storage area and give the bed a position of prominence. Shams, Paper White; needlepoint bench, William Doyle Galleries; cat pillows, Mabel's; needlepoint bed pillow, Trevor Potts.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION

NEIGHBORHOOD Renaissance

It calls for local initiative plus strong leadership, and it starts very close to home

By Robert H. McNulty

During the past few years I have discovered what I believe to be America's most abundant source of energy. It is nonpolluting, wholly renewable and free for everyone to enjoy. It is the neighborhood, as old as America itself *and* as all-inclusive.

From this country's earliest days, neighborhoods have been the building blocks of all our cities and towns. More important, community spirit has been the force that has made the greatest impact on furthering economic growth, expanding essential services and improving quality of life at the local level.

My family and I live in Brookmont, a village of a few hundred homes built up in the 1920s and early '30s on the border between Maryland and the District of Columbia. Serving as president of Brookmont's civic league I learned more about democracy, governance and resolution of conflict than I have in any other phase of my life. Working out problems at the community level has taught me the art of politics to gain consensus and promote action, the need for collaboration and the real value of many of my neighbors' healthy distrust of new ideas. From personal as well as professional experience, I can say that it is in neighborhoods that the concept of livability is best defined.

● *Livability embraces community identity, pride and a sense of security.* To a remarkable degree we discovered that our own Brookmont neighborhood has all of these qualities. When we arrived, most of our neighbors had been living there 30 or more years. And many of the older residents have been followed by cousins, aunts, uncles and parents. Security is everyone's business. There is no formal neighborhood watch because it has always been the custom in Brookmont for neighbors to watch out for one another.

● *Livability is tied less to architecture than to people; it must be measured on a human scale.* From the very beginning our own community had no architectural pretensions whatever. The neighborhood was laid out by one developer in 1924. Of its 250 houses, we have counted at least 22—including our own—that were Sears Roebuck catalog houses. Their original purchase price was only $1,345, modest even by 1920s standards. Yet because Brookmont is such a desirable place for families to live, one of the latest houses sold there brought the seller $220,000.

● *Livability involves taking advantage of a community's uniqueness, understanding its roots and building upon its accumulated experience to insure continuity of spirit.* I know of no place where the citizens pursue their special vision of a livable community with greater zeal than in Brookmont. We have had a civic league for over 50 years. When residents die, they some-



This splendid pair of Victorian houses, each dating from 1870, have been restored by the Historic Savannah Foundation for eventual sale.

HISTORIC SAVANNAH FOUNDATION

times leave their money to the league. It sponsors Easter, Christmas and Fourth of July celebrations plus tree plantings, cleanups, softball games, parties on the green and folk dances. In a profound sense, residents make the community sparkle.

● *Livability is participatory; it means people are involved not only in planning projects but also in carrying them out—and, what's more, in enjoying the results.* From my own experience, both in our small village and as a professional in the "livability movement," I have also learned that the greatest assets in developing the livability of a place are local initiative and strong leadership. For example, some 20 years ago a Pittsburgh English teacher named Arthur Ziegler became concerned that his city's historic buildings were being torn down willy-nilly with no one questioning why. Mr. Ziegler was instrumental in founding the Pittsburgh History and Landmarks Foundation (PHLF), a group dedicated to preservation.

Realizing that strength lay in neighborhoods and that if preservation mattered it had to be effective where people most needed help, the PHLF focused its initial efforts on a low-income area called Manchester. In improving several houses in the Manchester area and helping some neglected facades spring back to life, the PHLF provided the spark for revitalizing the entire community.

Historic Savannah, a preservation organization in that Georgia city, offers another convincing illustration. Under the leadership of Leopold Adler, an investment banker, Historic Savannah purchased derelict houses on the great Oglethorpe squares. Restrictions were attached to each property to protect the facades and make certain the renovations were completed within specified time periods; then the derelicts were sold back to the public. This way, millions of dollars could be leveraged for top-quality renovation within the private sector.

Mr. Adler soon saw that the management tools he had developed to do this job in a middle-class neighborhood might be applied—with some form of subsidy or support—in the city's low-income neighborhoods. He was thinking primarily of Savannah's Victorian District, an architectural treasure trove that contained the most dilapidated housing as well as the most disadvantaged residents.

Mr. Adler put together a coalition of private and civic groups that agreed Savannah could not afford to give up its heritage of elegant mansions but had to insure that restoring them benefited the whole community. Mr. Adler used restoration projects as job training opportunities, giving the jobless and underemployed a chance to acquire valuable skills and experience. Result: The Savannah Neighborhood Action Program is now renovating some 2,000 units of housing in low-income neighborhoods, preserving historic buildings, upgrading services, and at the same time preventing displacement of longtime residents.

Above all else, my experiences in my own neighborhood—and my observations in literally scores of other communities—have taught me that livability comes with making your neighborhood a part of everyday life. What is essential in enhancing a community's livability—and its spirit—is enlisting the full partnership of every different interest group your neighborhood represents.■

Mr. McNulty is president of Partners for Livable Spaces, a national civic organization based in Washington, D.C. Since its founding in 1975, its efforts have been concentrated on helping cities across America create jobs and community-action projects designed to enhance the quality of life.

The Easiest Perennial



DAY LILIES
GROW WILD WITH COLOR
ALMOST ANYWHERE
YEAR AFTER YEAR





The Easiest Perennial
GREAT DAY LILY HYBRIDS

Those familiar orange-colored wildflowers that line the roadsides of America were once cultivated in colonial gardens. Their descendants number thousands that grow everywhere, and orange—the most common—is but one of an enormous range of colors.

The Latin name for this flower is Hemerocallis, which means "beautiful for a day." Despite this short blooming life, each plant blossoms in profusion—for about a month. By selecting early, midseason and late cultivars you can produce a day lily garden in continuous flower from spring to fall.

The plants you buy are grown from off-sets that form around a mother plant—that's how they multiply in your garden. The off-sets are exact duplicates of hybrids that result from cross-pollinating two flowers with desirable characteristics.

If you already have day lilies in your garden, you can develop hybrids yourself—and in colors that may surprise you. Early in the morning, before bees pollinate, take the pollen-bearing anther from one especially lovely flower and touch it to the tip of the long, single pistil of another one, selected because of size, vigor and the quantity of blossoms. Don't pollinate more than one flower per plant or you'll have fewer flowers next year.







KEN DRUSE

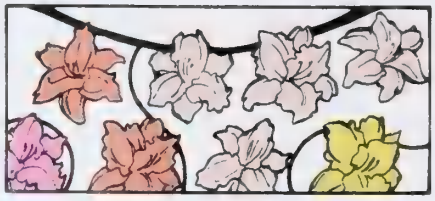
Soon after pollination a seed pod will develop; when it browns, it is ripe. Pick the pod, dry it in the sun and refrigerate it in a closed jar. Chilling tends to "fool" seeds that they have endured a normal winter, a step necessary for germination.

In January open the pods and bury individual seeds to a depth equal to their thickness in 3-inch pots filled with moist sphagnum moss. Place pots in a sunny window and keep the medium moist. In spring, plant the seedlings in your garden. They'll flower in their second year, at which point you'll discover what you've produced.

For years, professional day lily breeders have been striving to achieve a blue flower. Along the way, many magnificent hybrids have been produced, among them *(top to bottom)* Luxury Lace, Beverly Hills and Timeless. The deep yellow flower that appears in closeup on the previous page is World's Fair.

PLANT AN ALL-DAY LILY GARDEN

You can enjoy a day lily garden that blooms nonstop from spring to fall by the judicious planting of early, midseason and late hybrids *(see chart, opposite)*. You can use stakes to delineate your garden or a long garden hose uncoiled in a free-form shape. Bring soil to the site mixed with one third humus (well-rotted manure, compost or peat moss). Mound soil-humus mixture so it is 2 feet high in the center and slopes to ground level. Prepare the garden in fall for planting the next spring, or in spring for planting the next fall. When planting, create a free-form "island" bed *(left)*—three or more plants per section. Plant tall day lilies in the center of a garden to be viewed from all sides, to the rear of one-sided plantings. Blend colors, but distribute early, midseason and late flowers for continuous bloom.





E: EARLY
M: MIDSEASON
L: LATE

Day lily plants expand in number each year but rarely need dividing. They thrive when left alone—even pests ignore them—and can give your garden continuous color.





Day lilies have been traditionally relegated to the perennial border where they have been arranged by color, height and time of bloom: tall varieties in back, short ones in front. Today nurseries and garden centers are selling dwarf varieties—short plants with normal-sized flowers—as well as miniatures with small flowers, both useful for the foreground of borders.

There are other ways to use day lilies to enhance your landscape and your garden. As erosion-fighting ground covers, for example, day lilies' earth-hugging roots can secure an embankment. Or try planting them along the boundary of your property as an herbaceous hedge or as a way to soften the hard line of a wall or fence *(above)*. Or naturalize them, so they seem to be growing wild in a large yard or field *(see previous pages)*.

Day lilies like full sun but will survive and bloom in partial shade, even beneath a small-leafed tree. In this example *(left)*, day lilies bloom with hostas under the delicate leaves of a mimosa tree. Here they are underplanted with spring-flowering bulbs; their emerging leaves hide the yellowing foliage of the bulbs.■

Editor KEN DRUSE

ENJOY CONTINUOUS BLOOMS

EARLY

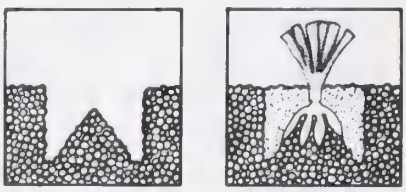
Becky Lynn: 20 inches tall, very early rose
Bumble Bee: 12 inches tall, very early, yellow, red eye
Chartreuse Queen: 34 inches tall, green flower
Dress Circle: 24 inches tall, orange-pink-rose
Fire & Ice: 32 inches tall, red velvet with small green throat
Holy Spirit: 20 inches tall, cream, evergreen foliage
Lemon Lily: 28 inches tall, very early
Lilac Greetings: 24 inches tall, buff with wine eye, green heart
Over the Rainbow: 26 inches tall, rose pink with green heart

MIDSEASON

American Revolution: 30 inches tall, black wine with green heart
Chicago Cameo: 26 inches tall, orchid, cream stripes
Christmas Carol: 32 inches tall, crimson, green heart
Gala Greetings: 34 inches tall, red with yellow throat and green heart
Hyperion: 28 inches tall, yellow and very fragrant
La Louisiane: 26 inches tall, tangerine-melon with green heart
Nuthatch: 30 inches tall, orchid pink or gold, with green throat
Sirocco: 26 inches tall, salmon-amber with yellow throat and green heart

LATE

Centennial Beauty: 26 inches tall, very late, apricot to pale peach
Elusive Butterfly: 32 inches tall, cream, peach, orchid
Holiday Harvest: 27 inches tall, cantaloupe
Last Hurrah: 27 inches tall, very late, mimosa yellow
Luminaire: 38 inches tall, copper with green heart
Magnificent Miss: 20 inches, pink, diamond dusted
Modern Classic: 27 inches tall, pale peach
Orange Float: 26 inches tall, sherbet with gold throat
Post Entry: 28 inches tall, very late, cream-pink with coral stamens



DAY LILIES RARELY NEED DIVIDING, but if blooms decrease after five or more years you can separate them anytime in the growing season. Lift the clumps with a garden fork and pry plants apart. Cut foliage back to 6 inches to compensate for any root loss. Spread roots over a cone of prepared, fertile, well-drained soil and make sure they are at the same depth at which they grew originally. Water well and keep moist until new growth appears. If divided and replanted in early spring, day lilies will probably bloom by summer. If replanted in the fall, mulch with straw or pine boughs the first winter; after that, withering foliage will provide its own mulch.

FOR MORE DETAILS SEE PRODUCT INFORMATION



A buffet was first held on this tableware in 1768.

Queen's Ware. Its genius is that it's still utterly contemporary. Yet, over 200 years ago this tableware was so brilliantly new that the Queen of England permitted it to be named after her—and made history! Shown are Chinese Teal, Potpourri and Queen's Plain. Suggested retail price for a 3-piece place setting: $26 to $48. For brochure, send $1 to Wedgwood, Dept. 136, 41 Madison Avenue, N.Y., N.Y. 10010.

Queen's Ware. Not new, not improved.

Wedgwood

WHERE TO FIND IT

Collecting and Restoring Art Nouveau Treasures



Tiffany lamp and Gallé vitrine exemplify the delicacy of Art Nouveau.

By SYLVIA SUNDERLIN

Art Nouveau is probably most readily recognized in the distinctive Tiffany Favrile (handmade glass) vases and lamps with exquisite, luminous stained glass shades. Less well known Tiffany objects are the excellent metal articles—bronze and copper desk sets, silver dresser sets and flatware. Besides Tiffany, both American and European artists and craftsmen were producing a great variety of art glass and other objects whose forms were vividly characteristic of this phenomenal movement in arts and crafts of the early 1900s. French furniture of the period, especially, reflected in finely carved and often lavish ornamentation the flowing lines that came to be identified with this brief but beautiful art movement. Here are some sources of Art Nouveau objects and names of a few artisans who understand the intricate forms and delicate materials involved in restoring Art Nouveau.

Bellas Artes, 301 Garcia St., Santa Fe, NM 87501; (505) 983-2745—This gallery has an exceptionally large selection of fine Tiffany arts and crafts pieces, such as pottery with bronze overlay, bronze and Favrile glass candlelamps and opalescent glass tiles. A special Tiffany exhibition (in association with Jordan-Volpe Gallery) continues here until October 31, 1983.

L'Imagerie, 15030 Ventura Blvd., Sherman Oaks, CA 91403; (213) 995-8488—Prints and posters of the Art Nouveau and later periods are Phyllis Jacobson's specialty. She has a large selection of Icarts and Toulouse-Lautrecs, among others. Also in stock are cameo glass and signed bronzes of the period. Specific inquiries are welcome.

Kramer & Scott, Inc., 3243 Q St. NW, Washington, DC 20007; (202) 338-9298—French furniture, mostly walnut, from the turn of the century to 1915 and the early '20s is the specialty of this shop. The firm has several suites of carved and embossed dining tables and chairs with servers and sideboards, all in superb condition, some signed. Also available are a few splendid armoires of noble proportions with beveled glass; marble-topped servers, sideboards and brass-equipped hall racks. Telephone inquiries for specific items are invited.

Macklowe Gallery, 982 Madison Ave., New York, NY 10021; (212) 288-1124—This firm has one of the country's most comprehensive collections of Art Nouveau furniture and objects d'art, with a full range of French furniture that includes bedroom and dining room suites, vitrines and other decorative pieces (many signed pieces, among them work by Majorelle and H. Guimard). There is a wide selection of Tiffany, Gallé and Daum glass; Tiffany lamps, signed bronze sculpture. An additional specialty is a wide selection of Art Nouveau jewelry.

Plantation Galleries, 6400 Davison Rd., Burton, MI 48509; (313) 743-5258—Specializing in lamps, art glass and clocks, this firm has a very large selection of Tiffany, Pairpoint and Handel lamps, as well as a wide range of Art Nouveau furniture, including some most unusual upholstered pieces of the period. The shop also carries Icart etchings and Parrish prints.

21st Century Antiques, Box 37, Hadley, MA 01035; (413) 549-6678—Catalog publisher Peter Rakebusch maintains an unusual service for Art Nouveau collectors. The illustrated "Booklog"—listing lamps, ceramics, furniture and art objects and many books on design and collecting. Each is $4; $6 overseas. This is an open-ended subscription to which additional catalogs are issued without charge. Please call for further information.

Restorations of Art Nouveau

Wiebold, Inc., 413 Terrace Pl., Terrace Park, OH 45174; (513) 831-2541—This

(Continued on page 154)

TIFFANY LAMP COURTESY OF MACKLOWE GALLERY, LTD., GALLÉ VITRINE FROM *ART NOUVEAU FURNITURE* BY ALASTAIR DUNCAN PUBLISHED BY CLARKSON N. POTTER INC. COPYRIGHT © 1982 BY THAMES AND HUDSON LTD., LONDON

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q When was this style of furniture popular? Why make imitation bamboo legs?
—R.S., Waverly, Nebr.



A. Bamboo funiture has been popular in America for a long time. In fashion during the early 1800s, it went out of style for a while but came back in the 1880s. Both real and imitation bamboo were used. Some American manufacturers claimed that furniture made of wood that looked like bamboo was more durable. Most pieces were made from bird's-eye maple turned on a lathe. Your table has strange legs bent near the foot in a manner often found on pieces made in New York. The table is worth from $700 to $800.

Q I bought this at a sale as a stained glass fire screen. How could it be used?
—M.P., Union City, Tenn.



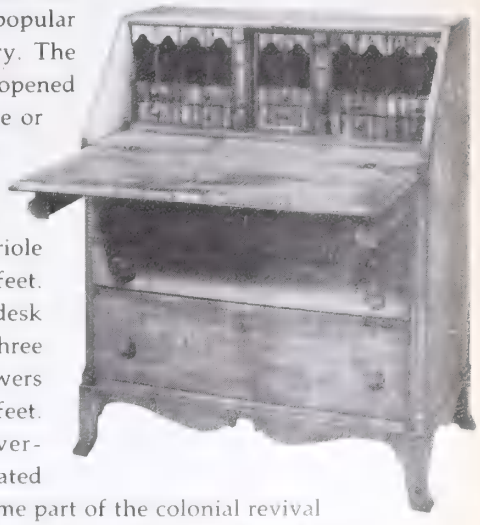
A. In the days when the only heat source was an open fireplace, the fire screen offered a solution for comfort. The screen was placed near the fire to shield a person from the direct heat. Yours, with the stained glass and brass trim, is typical of the late 19th century. Just place the screen near the fire and turn it until it works as a shield from the excess heat. Do not place it too close. The glass can become too hot and the leading may melt. The value of your screen is between $600 and $800.



Q My pitcher is marked with a crown and circle and the words "Royal Worcester." The letter V is under the mark. Can you tell me its age?
—S.K., Torrance, Calif.

A. In the 1750s porcelain was made in Worcester, England. Today's collectors prize the early pieces of Worcester, especially the pieces known as Dr. Wall Worcester. Dr. John Wall, a physician, died in 1776 and the firm went through a variety of management and name changes. It became the Royal Worcester Porcelain Company Ltd. in 1862. The V on the mark means that it was made in 1884. Each year had a special letter in the mark. Because of the unusual shape of your pitcher and molded mask spout, it is worth about $650.

Q My desk seems to be made of curly maple. I was wondering where and when it was made.
—L.V., Middleport, Ohio



A. The slant top desk was a furniture style popular in the 18th century. The front of the desk opened to a writing surface or closed to lean slightly at the top. Early versions had long cabriole legs and shaped feet. By the 1770s, the desk was made with three of four large drawers and short bracket feet. A more ornate version, often decorated with carving, became part of the colonial revival style after 1876. Yours was probably made in the Pennsylvania area during the early 19th century. It is worth from $5,000 to $8,000.■

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MARINA SCHINZ



A culinary cause for celebration—the first game of the hunting season—inspired HB's contributing food editor, Martha Stewart, to create the festive dinner shown on these pages. Choosing autumnal fruits and vegetables to complement the pheasant, Mrs. Stewart has orchestrated a dinner party wherein both the menu and the table setting are as rich in color as the season itself. "I chose produce that tastes best in the fall and looks the prettiest," she says. "The leeks are tiny and tender, and the beet puree mixed with crème fraîche and cider vinegar is a wonderful change from sliced beets in a gooey sauce." Small purple-topped turnips are sliced and baked with cream.

Delicacies as festive as these deserve an atmosphere to match—to wit, Mrs. Stewart's new kitchen. Its beautifully handmade cabinets, countertops and shelves are a fitting background for antique wood pieces, richly colored china and glass, and old damask. Mrs. Stewart's table setting of pheasant-patterned china, old yellow Wedgwood plates and amethyst-colored glasses glows against the background of a flaming birch New Hampshire harvest table, c. 1830. Damask napkins, once her mother-in-law's, hang over the backs of Shaker tilting chairs.■

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By PETER QUIMME

ITALY'S MOST POPULAR WINES



After Lambrusco, the wines of Verona near Lake Garda in the Veneto region of northeastern Italy are the most popular of the Italian wines brought into this country. The white, Soave, is the best known, but the reds—Valpolicella and Bardolino—are almost as familiar. The reason for the trio's popularity is threefold: lightness, appealing flavor and modest price.

Soave is the quintessential unfussy white, pale in color and refreshingly crisp, a simple luncheon or buffet wine. I recently tried 14 examples on the market and found one particularly excellent value, the 1981 Burati ($2.50). More expensive, but a step up in quality, are the 1981s from Villa Girardi ($3.50), Sartori ($4), Santa Sofia ($4.50), Tommasi ($4.25) and Scamperle ($4). Tops is the 1982 Pieropan "Vigneto Calvarino" ($5).

Bardolino is the sort of light quaffing red best served cool with pasta dishes and chicken. Made from a variety of local grapes, it's a dry, fruity wine best enjoyed young. Look for the 1980s from Villa Girardi ($3.50), Sartori ($4), Tommasi ($4.50) and Scamperle ($4).

Valpolicella is similar to Bardolino but has a little more depth and flavor. It too is best enjoyed young and served cool, and is excellent with light stews and veal dishes. From an extensive recent tasting my choices are the 1981 Burati (a fine value at about $2.50), the 1981 Barbarini ($3), the 1980 Villa Girardi ($3.50), the 1980 Sartori ($4) and the 1980 Scamperle ($4). Better are the 1979 Tommasi "Vigneto Rafael" ($5.50) and the Le Ragose ($4.75).

WHICH WINES WITH FISH?

Should you always serve white wine with fish? The high acidity of many whites seems refreshingly crisp with fish. And many reds *do* seem to clash.

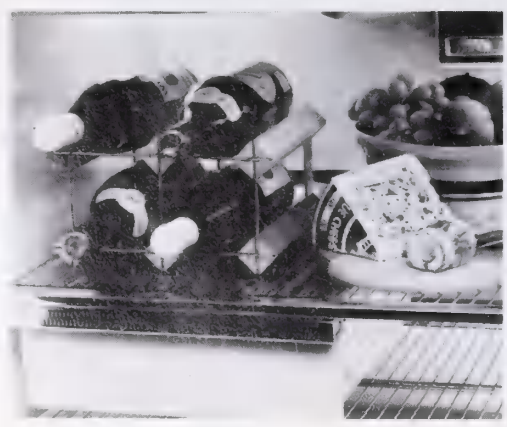
But all fish taste different, and the wine choice will be determined by their preparation and the sauce.

As a rule of thumb, serve delicate whites with delicate fish and richer whites and light reds with richer fish dishes. A good all-around fish wine is California Sauvignon (or Fumé) Blanc, such as the 1982 Guenoc ($5.50). It is particularly good with smoked fish.

Some combinations I've enjoyed are rainbow trout and Riesling (such as a fruity 1981 Bishop of Riesling from Germany, $5; or a dry 1981 Trimbach from Alsace, $5.50). Crisp Muscadet from France, such as the 1981 Marquis de Goulaine ($6), is successful with shellfish, but French Chablis is a classic match with oysters (try the 1981 Albert Pic, $9). Lobster, richly sauced, is wonderful with full-flavored California Chardonnay (try 1981 Landmark, $8). I've also enjoyed broiled red snapper with sparkling wine (try the 1980 Piper-Sonoma Brut, $12).

I've come to prefer red wine with rich salmon or swordfish steaks—if I can get a dry lean red to cut the oiliness of the fish—a fruity Beaujolais or a rich Zinfandel doesn't work. The best fish reds I've tried so far are from so-called "off-years" of Bordeaux. Try the 1977 or 1980 Château Palmer or Château Pichon-Lalande ($6 to $9).■

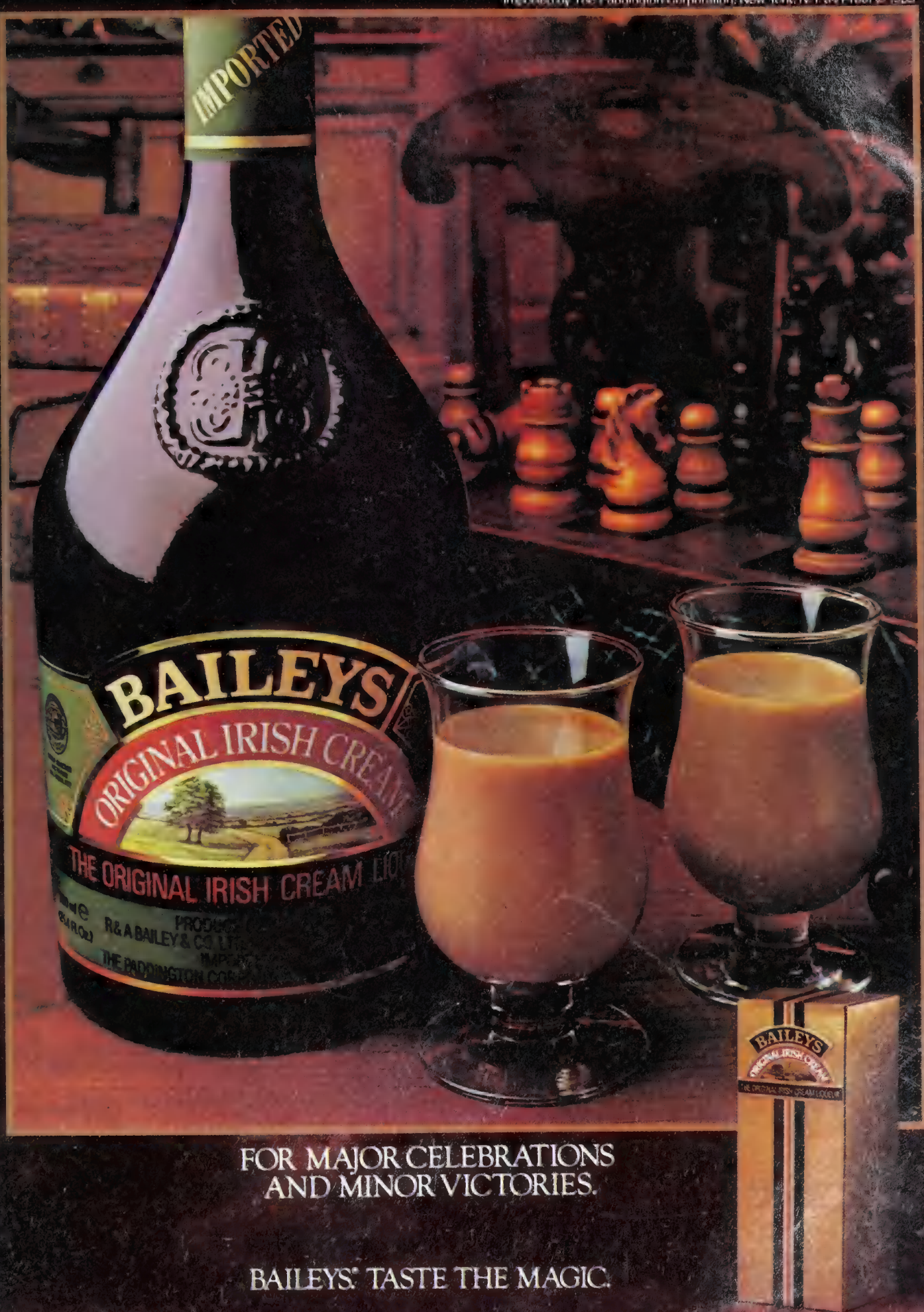
A REFRIGERATOR WINE RACK



ALAN TARTINIAY

If you're like me, you try to keep a couple of bottles of white wine in the refrigerator so you'll always have something chilled. But I've found that if the wine is stored properly—lying down—the bottles roll around. Recently I've come across a perfect solution: a small, solid wine rack for a refrigerator shelf. This hardwood and brushed aluminum rack can hold four or five bottles if placed on its side. It costs $9.95 plus $2.25 for postage and handling from Wine Products, Inc., 321 Crescent Parkway, Sea Girt, NJ 08750 or Kedco, 475 Underhill Blvd., Syosset, NY 11791.

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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

WORK-SAVER PRODUCTS THAT BEAUTIFY YOUR KITCHEN



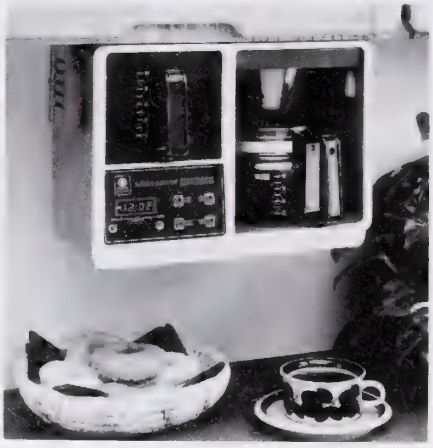
• From *Le Creuset* comes cookware famous throughout the world for its even heating, durability as well as its decorative appeal. Shown is a 3½-quart buffet casserole *(above)* from their Le Creuset Rouge collection—flame-red enameled cookware pretty enough to go from oven to table. Also in red: Le Creuset Specialty Items including fish, meat and raclette grills, and fondue sets as well as their 6½-quart stock pot *(top)*.

• Stoneware is perfect for cooking and serving food. Because it retains its temperature, it can be chilled to remain cool, or heated to provide warmth for extended periods. *Hartstone*'s collection includes thermoses, a teapot and "anything" jug *(above right)*.

• There's nothing like real whipped cream for frosting cakes, decorating pies or just ladling onto fresh berries. However, the journey from carton to cake topping requires bowls, beaters, pastry bags, storage containers and a bit of mess. Now, with the unique new Whippet container from *Kalkus-Hirco* you just pour in cream, add a special device called a "whipper," close, shake and . . . you have it. Whipped cream will keep up to eight days in the container, and the Whippet comes complete with four decorator tips.

• *Norelco*'s new CO-4000 portable electric can opener gives you the convenience of electric models without the bulk. It can be easily tucked into a kitchen drawer when not in use.

• *GE*'s Spacemaker Brew Starter Drip Coffemaker *(below)* mounts under a cabinet to save counter space. It can be set to brew coffee while you sleep.



ENERGY-SAVING IDEAS

The kitchen is usually the most energy wasteful room in the home. Here are suggestions on saving energy:

- Start cooking with hot water from the tap.
- Cover pots snugly when cooking to avoid any heat loss.
- Don't use warped or dented pots; they heat inefficiently.
- Match pan size with burner size.
- Make sure gas burner heats evenly.
- Don't peek when baking. Opening the door can cause a drop of 75°.
- Be aware that glass and ceramic containers allow almost a 25 percent oven temperature reduction.
- Defrost freezer when frost on coils is ¼ inch thick. A freezer operates more efficiently when full of food.
- When cooking single items, use toaster/broiler oven or cook on top of range instead of heating large oven.
- Because of its insulated door, electric self-cleaning ovens save 25 percent of the energy used in regular ovens.
- Preheat oven only when baking something that needs to rise.

ALASTAIR HINLAY

MICROWAVE CORNER

Litton's new convenience centers are the beautiful way to create a centralized work area for your microwave oven, kitchen accessories and small appliances. They come with drop leafs for additional work surfaces and all have oiled finishes, solid wood frames and shelves. Some models even have casters for easy portability.

MUSTARD CAULIFLOWER

1 medium head cauliflower
1/4 cup water
1/2 cup mayonnaise or salad dressing
1 teaspoon finely chopped onion
1 teaspoon prepared mustard
1/4 teaspoon salt
1/2 cup shredded Cheddar cheese

☐ Place cauliflower in water in 1-1/2 quart glass casserole. Cover with glass lid. Microwave 9 minutes on high. Drain. Combine next 4 ingredients in bowl. Spoon over cauliflower. Sprinkle with cheese. Microwave 1-1/2 to 3 minutes on medium-high. Let stand 2 minutes. Serves 6 to 8.

ZUCCHINI COMBO

3 medium zucchini or summer squash
2 cups (8 ounces) sliced fresh mushrooms
1/4 teaspoon garlic powder
1/2 teaspoon salt
1/4 cup butter or margarine
2 medium tomatoes, cut into wedges
1/4 cup Parmesan cheese

☐ Slice zucchini and combine with mushrooms in 1-1/2-quart glass casserole. Sprinkle with garlic powder and salt. Dot with butter. Microwave, covered, 5 to 8 minutes on high, or until zucchini is tender. Stir in tomatoes and cheese. Microwave, covered, 2 to 3 minutes. Serves 4 to 5.■

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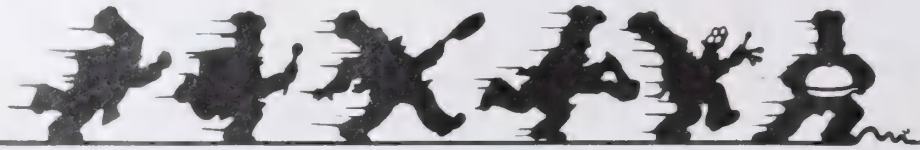
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QUICK COOK

Roast veal, sautéed morels and cassis sorbet for an autumn showstopper



Roasting is one of my favorite methods for quick cooking. In this menu, perfect for an autumn evening, a small veal roast is placed atop a bed of very finely minced onions and garlic, then quick roasted until succulent, just done and tender. I always use a boned loin of veal, although a rack is excellent, as well as less expensive rolled veal roasts that are often available in good supermarkets. To accompany the veal, I make a fresh carrot puree flavored with nutmeg and thyme, and a puree of white turnip made a bit more unusual by adding a ripe pear. Sautéed morels, wrinkly imported mushrooms often available in the autumn (or available all year round, dried), are served alongside the veal. Serve a salad of chicory and butter lettuce with a vinaigrette made of sherry vinegar and olive oil. For dessert serve cassis sorbet. Serves 4 to 6. —MARTHA STEWART

Roast Loin of Veal

- Boneless veal roast, about 3 pounds (loin of veal)
- 3 large onions, very finely minced
- 2 cloves garlic, peeled and minced
- Salt and pepper
- 1 tablespoon softened butter

1. Preheat oven to 375°. Butter shallow oval baking dish just large enough to hold veal. Spread onions and garlic on bottom.
2. Place veal on top of onions and sprinkle lightly with salt and pepper. Roast in oven for 45 to 60 minutes.
3. Onions should be cooked almost to puree. Roast will be tender and juicy. Let rest out of oven for 10 minutes before slicing.

Sautéed Morels

- 3 tablespoons unsalted butter
- 1/4 pound fresh morels (or 2 ounces dried, softened in 1/2 cup warm water)
- 1 tablespoon chopped parsley
- Salt and pepper to taste

1. Melt butter in skillet. Sauté morels for about 3 minutes (if using dried morels, drain well after softening in water for 20 minutes).
2. Sprinkle with parsley, season with salt and pepper and serve with veal.

Carrot Puree

- 1-1/2 pounds carrots
- 4 tablespoons butter
- 1 teaspoon sugar
- Salt and pepper to taste
- Freshly grated nutmeg
- Pinch of dried thyme

1. Peel carrots and cut them into 2-inch pieces. Put into heavy saucepan, barely cover with water, add butter and sugar.
2. Cook over medium heat until very tender.
3. Drain and puree in blender or food processor until smooth. Season with salt, pepper and nutmeg. Add a bit of thyme. Serve hot.

Puree of White Turnip

- 8 medium white turnips, peeled and quartered
- 1 ripe pear, peeled and chopped
- 2 tablespoons unsalted butter
- Salt and pepper to taste

1. Cook turnip in water to cover until tender.
2. Puree in food processor with pear, butter and seasoning until smooth.
3. Reheat before serving. If puree is too thick, thin with a bit of cream.

Cassis Sorbet

- Jar of black currants in heavy syrup (2 pounds 1 ounce)
- 3 tablespoons sugar
- 3 tablespoons crème de cassis

1. Strain black currants and place juice in saucepan with sugar. Bring to boil and cook until syrup is reduced by one third.
2. Puree black currants in food processor and mash through medium sieve, then through fine sieve, discarding skins and seeds.
3. Combine pulp, crème de cassis and syrup. Chill.
4. To make sorbet, freeze in an ice cream maker according to instructions. Makes 1-1/2 quarts.■

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Chicken Cacciatore in 20 Minutes

1 lb. boneless chicken strips	1 tsp. salt*
½ cup chopped onion	½ tsp. oregano
1 garlic clove, minced*	½ tsp. basil
2 tbsp. oil	⅛ tsp. ground red pepper*
1 can (28 oz.) tomatoes*	1 cup green pepper strips
1 can (8 oz.) tomato sauce*	1⅓ cups MINUTE® Rice

*Or use 1 jar (16 oz.) spaghetti sauce and 1¼ cups water

Brown chicken, onion and garlic in oil.
Add tomatoes, tomato sauce, seasonings and green pepper. Bring to a full boil.
Stir in rice. Cover, remove from heat.
Let stand 5 minutes. Stir before serving.
Makes 4 servings in 20 minutes.

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PHEASANT DINNER

Continued from page 127

"Many of my friends," says Martha Stewart, "participate in a sport of which I'm not personally very fond—bird shooting. They often return home laden with the bounty of the hunt, and leave a few pheasant or quail for Andy and me. I learned how to clean and pluck all kinds of birds from my grandmother, and I did it often, so it does not bother me. I'm very careful not to break the skin and to pluck them very clean so that the final product looks almost store-bought. If the weather is cool it helps to hang them, with feathers intact, two to three days to tenderize them and make the flavor more gamey.

"We've developed many recipes for the preparation of wild game. I prefer it roasted, grilled or quickly sautéed. This menu offers a recipe for simple roast pheasant, lightly flavored with garlic and thyme or rosemary. Another good way to cook pheasant is to sauté it in butter with rosemary, garlic and pepper and then braise it lightly with dry white wine. Before roasting or sautéeing, marinate the birds in wine or berry juice, possibly with juniper berries, herbs, shallots and currants, blackberries or blueberries."

WILD MUSHROOM CONSOMMÉ

- **8 cups rich veal or beef broth**
- **6 scallions, cut into 2-inch lengths, then julienned into fine strips**
- **12 large shiitake mushrooms**
- **4 tablespoons unsalted butter**
- **Salt and pepper to taste**

☐ Heat broth to a simmer.

☐ In large skillet, melt butter and sauté mushrooms quickly over high heat until just soft. Remove to platter. In same pan lightly sauté scallions.

☐ Add mushrooms and scallions to broth, season to taste with salt and pepper. Serve very hot.

ROAST PHEASANT

- **1 head garlic, unpeeled**
- **Fresh thyme or rosemary**
- **2 pheasants (2 pounds each)**
- **4 slices bacon**
- **1 stick butter, melted**

☐ Preheat oven to 375°. Place 1/2 garlic and fresh thyme in cavity of each bird. Wrap two slices of bacon around

(Continued on page 142)

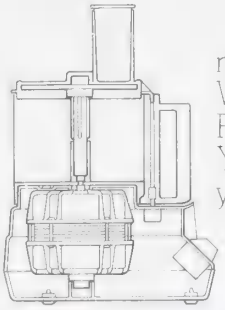
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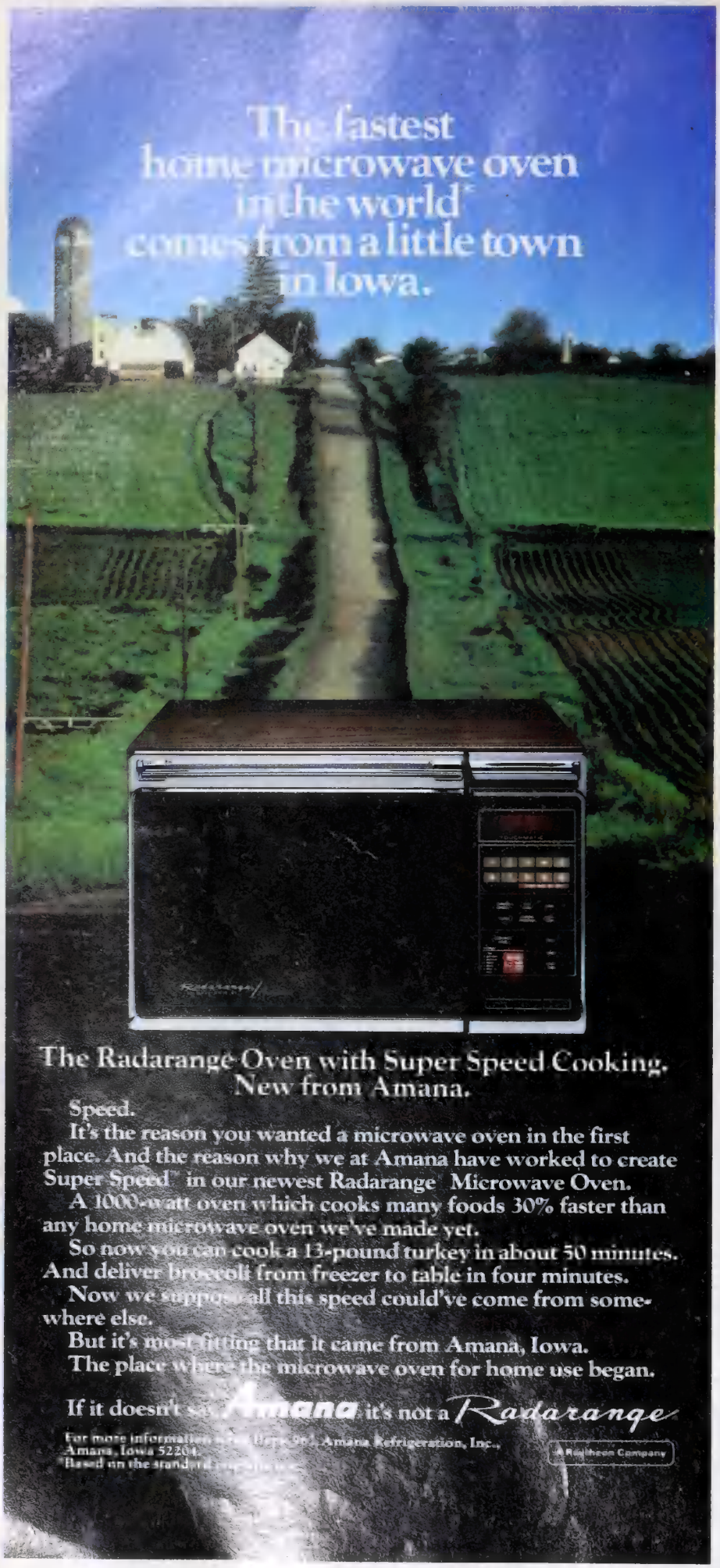


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PHEASANT DINNER

Continued from page 138

each pheasant and place in a hot oven. Cook for 45 to 60 minutes, basting several times with melted butter. During last 15 minutes remove bacon and baste so breasts become brown. Serves 4. (Any savory bread or rice stuffing that goes well with game can be used for this dish.)

FRESH BEET PUREE

4 pounds fresh beets

☐ Cook beets in skins in water to cover. Peel and puree with one large onion, finely chopped and sautéed in 2 tablespoons of butter, 1/4 cup cider vinegar, 2 tablespoons unsalted butter and salt and pepper to taste. Just before serving add 2 tablespoons heavy cream or créme fraîche.

TURNIP DAUPHINOISE

3 pounds small, white, purple-topped turnips, peeled and thinly sliced
3 tablespoons butter
1-1/2 cups heavy cream
Fresh thyme
Salt and pepper

☐ Preheat oven to 350°. Arrange sliced turnips in a buttered, shallow earthenware casserole. Dot with butter and pour on heavy cream. Add a few sprigs fresh thyme and lightly season with salt and pepper. Bake for 45 minutes. Turnips will be tender and cream will have thickened.

PUFF PASTRY CASES WITH POACHED LEEKS

1/2 pound puff pastry *(recipe follows)*
1 egg, beaten (for glaze)
8 small leeks
1 tablespoon butter
1/4 teaspoon salt
1 cup herb hollandaise (use your favorite hollandaise and add 1/2 cup fresh herbs)

☐ *To make puff cases:* Roll puff pastry into rectangle 6 inches wide and 1/8 inch thick. Cut rectangle into smaller 6-by-3-inch rectangles. Cut excess pastry into 1/2-inch-wide strips. Brush outer perimeter of each rectangle with cold water. Affix pastry strips to perimeter to form a border, overlapping corners. Press down corners of cases using fork (always using cold water to "glue" pastry together). Chill the cases

(Continued on page 144)

HOW THE ENGLISH MIND THEIR TABLE MANNERS



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PHEASANT DINNER

Continued from page 142

for 1/2 hour (makes 6).

☐ Preheat oven to 425°. Brush borders with egg glaze. Prick interior of casing with fork at 1/2-inch intervals. (This prevents the bottom from rising.) Place puffs in center of oven and bake until puffed and golden brown. Cool on racks.

☐ *To poach leeks:* Wash and clean small leeks carefully in cold water. Place in shallow pot and barely cover with water to which you have added 1 tablespoon butter and 1/4 teaspoon salt. Bring to a boil, reduce heat and simmer until leeks are tender.

☐ *To assemble:* Drain and place 2 leeks atop each case. Puffs should be warm, leeks hot. Top with spoonfuls of herb hollandaise.

PUFF PASTRY

2 pounds unsalted butter
2 pounds flour
2 teaspoons salt
2-1/4 cups heavy cream
Additional flour for rolling

☐ Mix butter with 3/4 cup of premeasured flour. This can be done in the bowl of an electric mixer (use flat paddle), in a food processor or by hand. Mixture should be smooth. Form into a square, 1 inch thick. Cover the dough in plastic wrap and then chill for about 30 minutes.

☐ Mix salt with remaining flour and add cream. Mix well, by hand. Dough should neither be sticky nor completely smooth. Roll into rectangle slightly wider than butter square and twice as long.

☐ Place butter square on center of dough. Seal edges and roll into thick 12-by-16-inch rectangle. Chill for about 30 minutes.

☐ Roll dough into long 1/2-inch-thick rectangle, taking care not to overwork dough. Fold into thirds, matching edges and brushing off excess flour. Wrap and chill for 30 minutes. One "turn" has been completed.

☐ Continue this process five more times. Dough will then be ready for use. Remember it is important to let dough rest between turns in refrigerator. The process may be sped up by

(Continued on page 149)

Mixed greens from Midori.

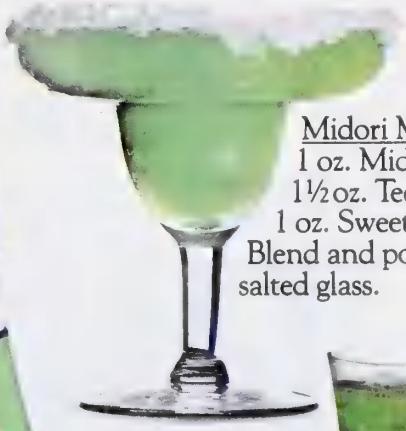
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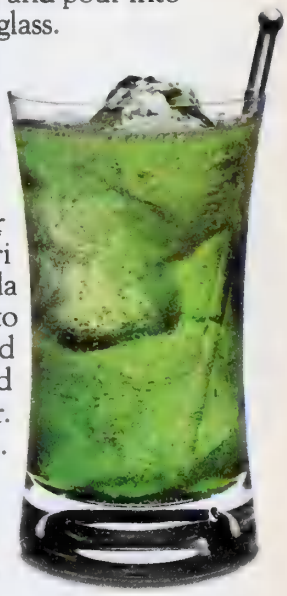




Midori Melonball
2 oz. Midori
1 oz. Suntory Vodka
4 oz. Juice—orange, pineapple or grapefruit.
In tall glass with ice, add Midori and vodka. Fill with juice and stir.



Midori Margarita
1 oz. Midori
1½ oz. Tequila
1 oz. Sweet/Sour Mix
Blend and pour into salted glass.



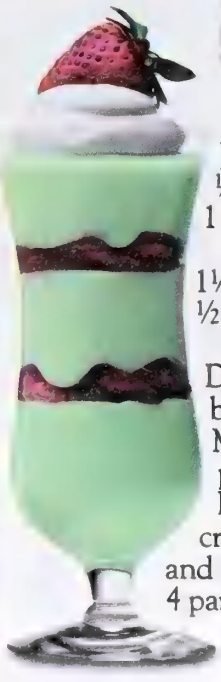
Midori Cooler
1 oz. Midori
2 oz. Club Soda
Pour Midori into tall glass filled with ice. Add soda and stir. Garnish.



Midori Colada
2 oz. Midori
1 oz. Rum
6 oz. Piña Colada Mix
Mix in blender.



Midori Mimosa
2 oz. Midori
2 tsp. Lime Juice
1 Split Champagne
Mix and garnish.



Midori Parfait
½ Cup Midori
1 3-oz. pkg. Lime Gelatin
1¼ Cups Boiling Water
½ Cup Heavy Cream, Whipped
Dissolve gelatin in boiling water. Add Midori. Chill until partially thickened. Fold in whipped cream. Layer pudding and sliced strawberries in 4 parfait glasses. Chill until firm, garnish.

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PHEASANT DINNER

Continued from page 144

putting dough in freezer to chill it between turns.

☐ Makes approximately 5 pounds pastry. Unused pastry may be frozen. Carefully wrapped it will keep 2 days in the refrigerator.

PUMPKIN CUSTARDS

1 cup milk
1-1/2 cups heavy cream
1 vanilla bean
1/2 cup sugar
3 eggs
3 egg yolks
1/2 cup pumpkin puree
1/4 teaspoon nutmeg
1/4 teaspoon ground ginger
1/4 teaspoon cinnamon

☐ Preheat oven to 325°.

☐ Boil milk and cream with vanilla bean. Beat sugar with eggs and yolks until thick and creamy. Add boiling milk and cream in thin stream, beating constantly. Beat in pumpkin puree and spices and beat until the mixture turns smooth and velvety.

☐ Pour mixture into individual charlotte molds or into 1-quart mold. (The molds may be lined with caramel if you wish.)

☐ Place molds in shallow baking pan. Add boiling water to come halfway up sides of molds.

☐ Bake in a preheated oven until custard is set (this will take approximately 35 to 40 minutes).

☐ Serve warm or cold, unmolded on individual plates.

PEAR TART TATIN

5 ripe, unbruised pears (Comice or Bosc)
1/2 cup sugar
1/2 cup melted butter, unsalted
1 tablespoon cream for glaze
10-inch round of pie pastry *(use pastry from the black currant pie recipe following)*

☐ Preheat oven to 450°.

☐ Peel and core pears. Cut in half. Place in bowl and sprinkle with 1/4 cup sugar.

☐ Pour half butter into glass pie plate, or copper tatin pan. Sprinkle on remaining sugar. Arrange pears neatly, cut sides up.

☐ Cover with round of pie crust, tucking edges down around edge of pears. Cut 4 or 5 slits in pastry as vents for steam. Brush top of pastry with the cream.

☐ Bake 35 to 40 minutes, until crust is golden. Sugar should caramelize around pears and turn them golden. When tart is done, turn out onto flat serving plate. (Tatin pans are available at Bridge Kitchenware Corp., 214 E. 52nd St., NYC)

BLACK CURRANT PIE

Currant filling:
3 pounds black currants
Nutmeg
1-1/2 cups sugar
1/3 cup cornstarch

Pastry (for 9-inch, 2-crust pie):
3 cups flour
1-1/2 teaspoon sugar
1/2 teaspoon salt
3/4 pound cold sweet butter, cut into tablespoons
2 to 3 tablespoons cold water

Egg glaze:
1 egg
1 to 2 tablespoons heavy cream

☐ *To make filling:* Wash and stem the currants. Combine the cleaned currants with nutmeg, sugar and cornstarch. Mix together lightly.

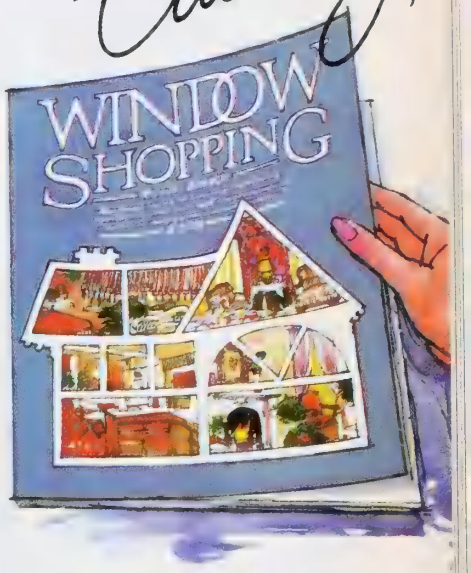
☐ *To make crust:* Mix dry ingredients together and cut butter in until mixture is crumbly, but not oily. Sprinkle 2 tablespoons water over top and stir briskly until mixture forms a mass. (Add another tablespoon water, if mixture will not come together.) Do not overmix or butter may become too warm and make crust oily and sticky. Chill 15 to 30 minutes.

☐ Preheat oven to 400°. Divide dough into 2 equal portions. Roll out bottom crust 1/4 inch thick and place in pie plate. Press dough with your fingers into corners and up sides of pie plate. Turn pie filling into pie plate. Grate nutmeg over the top of the currant filling if you desire a more pronounced spiced flavor.

☐ Trim and crimp edge as you wish. Roll out pie top (slightly less than 1/4 inch thick). To make leaves, use a paring knife to cut leaf shapes from the dough. Place each leaf directly on pie filling, barely overlapping the leaves to cover entire top of pie. Chill ready-to-bake pie while you are busy making the egg glaze.

☐ *To make glaze:* Beat egg and cream together until smooth. Brush glaze on leaves and crimped edge generously. Turn oven to 350° and bake until grape juice of pie is bubbly and thick (about 40 minutes). ■

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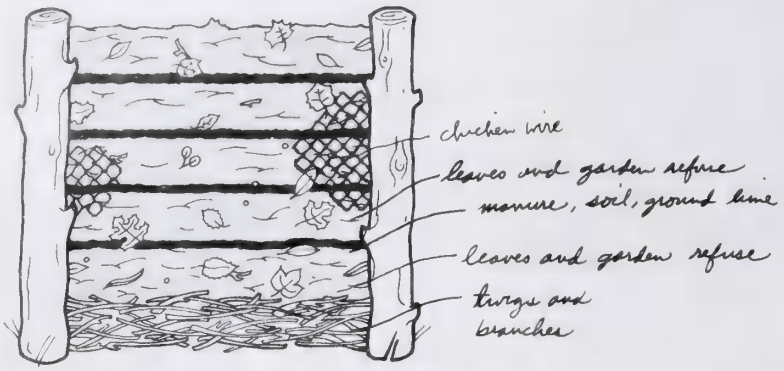
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Mulch ado about leaves—tips on recycling garden waste



By KEN DRUSE

To many, the smell of burning leaves evokes memories of childhood. But this practice has been banned in many communities for reasons of air quality. Today's children will probably come to think of plastic bags stacked neatly by the curbside as a familiar sign of fall. When I see such discards, I can't help but think of how this loss could be transformed into a valuable gain. Collected leaves are the perfect start of rich garden compost.

Smart gardeners know that compost is black gold. Mixed into soil, it produces moisture retention and friability in sandy soils, good drainage and aeration in clayey soils. It promotes plant health and provides the best source of organic nutrition. Compost gives back some of what our plants have taken from the good earth.

October is a perfect time to start a compost pile using the abundance of fallen leaves, grass clippings, shrub prunings, flower and vegetable garden refuse, and kitchen scraps other than meat. The pile you start now will be ready next fall for use as a winter mulch, or the spring after next for early planting areas. If you make three piles, you can have compost constantly "cooking" for continuous use.

In a way, compost really must cook. The internal temperature of the pile reaches about 150°—hot enough to kill weed seeds. And the correctly constructed pile does not smell bad. The essentials for success are air, moisture, food (in the form of nitrogen) for the microorganisms that do the decomposing work, and organic matter.

The pile should be at least 3 feet square and 3 feet high. You can hide it from view in a secluded part of the garden and you can contain it with a fence made of widely spaced slats or open chicken wire for aeration.

Also for aeration, start the pile with a 6-inch layer of coarse twigs and branches. Then add a 6-inch layer of garden waste followed by an inch of manure to supply the nitrogen. A fertilizer such as 10-6-4 sprinkled at a rate of about one eighth pound per 25 square feet can be substituted. Add to this layer a sprinkling of ground limestone and a shovelful of garden soil. The soil "inoculates" the pile with the beneficial organisms.

Continue to layer the pile until you reach a height between 3 and 6 feet. Wet down the pile and cover the top with an anchored plastic sheet or tarpaulin. Late next spring turn over the pile to make sure the process is proceeding and that the mixture is evenly moist. By fall you'll have a coarsely textured compost. For a finer texture, wait until the second summer.■



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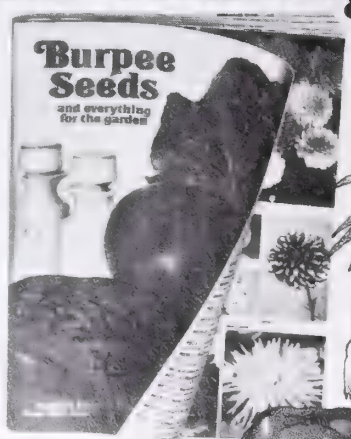
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FABRIC REPAIR AND CLEANING

By SYLVIA SUNDERLIN

Understanding the handling of ancient, natural fibers is basic to adding material to and cleaning antique needlework, such as samplers, coverlets, linens or laces. Experts can match missing or faded pieces; add to or reweave frayed edges of coverlets; restore worn tapestries. Customers submitting items should give complete instructions, including photos or measurements.

COMPLETION, PRESERVATION, REPAIR

Cambridge Textiles, Cambridge, NY 12816—Dolores Bittleman restores antique and delicate textiles. Send for brochure or send article to be restored for a report and estimate.

Helene Von Rosenstiel, 382 11th St., Brooklyn, NY 11215—Antique and historical garments are restored here. Estimate returned on receipt of article.

Woman's Exchange, 660 Madison Ave., New York, NY 10021—This women's organization repairs and finishes tablecloths, coverlets, bedspreads and needlepoint and crocheted items. Send items with instructions and necessary materials whenever possible.

FABRIC CLEANING SPECIALISTS

Cambridge Textiles (see address above)—Mrs. Bittleman's wet cleaning of textiles is a large part of her restoration services. Careful precleaning and chemical analysis of fibers are made before treatment. Pure spring water only is used, no solvents.

Perry Process Cleaners, 1050 Ave. of the Americas, New York, NY 10018—This firm hand cleans antique quilts, coverlets, curtains, spreads. Leather cleaning is a specialty as are weaving, reweaving, dyeing and blocking of knitwear. Send article with instructions.

Unique Art Lace Cleaners, 5926 Delmar Blvd., St. Louis, MO 63112—This firm cleans wedding dresses and antique gowns, mends and cleans laces and table linens, blanket binding and tapestries. They do a countrywide mail-order business. Send article for return estimate.■

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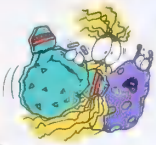
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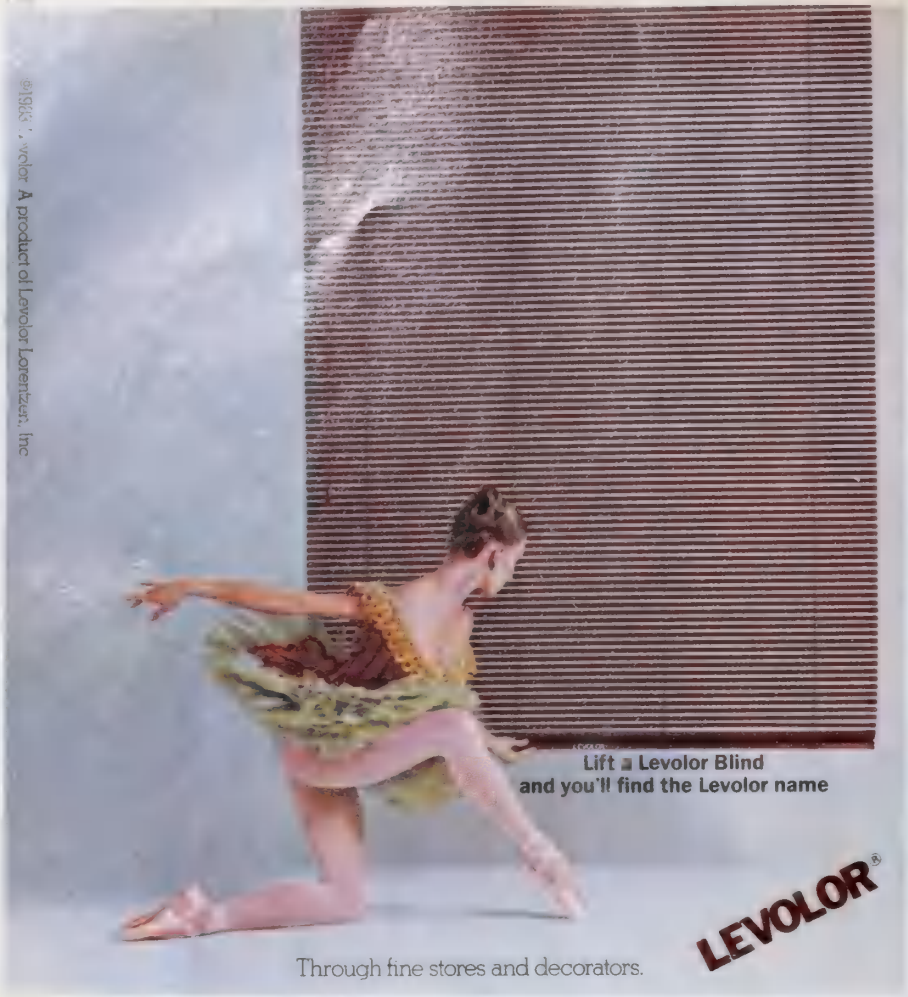




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WHERE TO FIND IT

Continued from page 121

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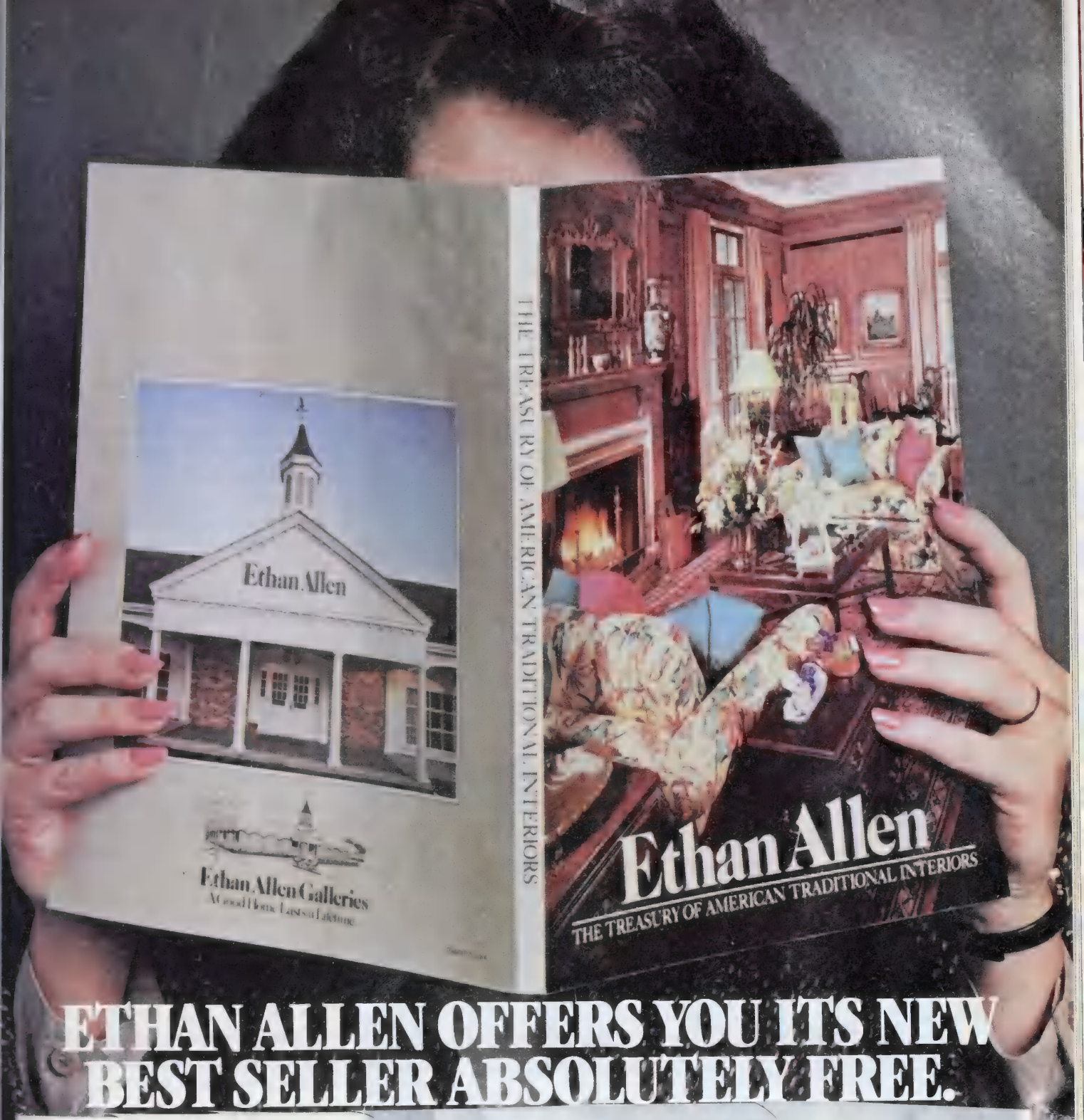
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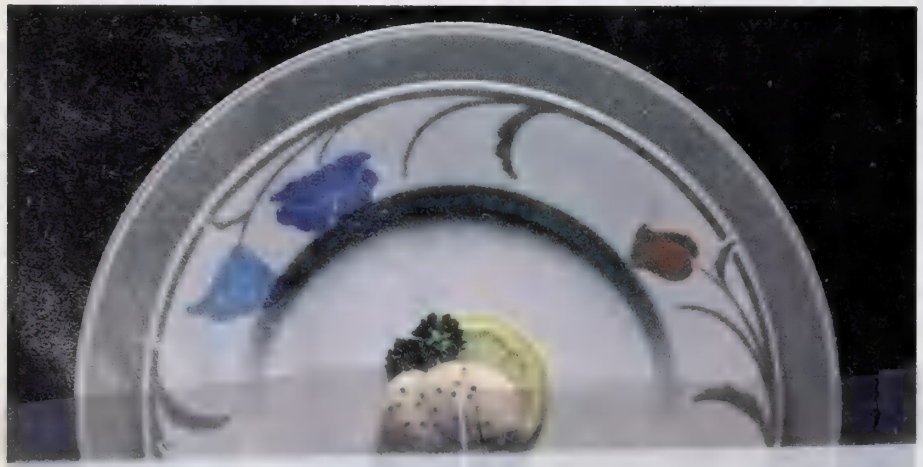
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WHY LEATHER IS NEWS TODAY

By GLORIA BLUM BYRON

When it comes to sound decorating investments that yield high dividends—both economically and aesthetically—there's nothing speculative about leather. An "audit" of newsmakers in the furniture market *(see examples on page 86)* reveals that new tanning and finishing techniques have produced myriad pliable-as-fabric, yet ultradurable upholstery leathers which have been tucked, draped, folded, molded and otherwise pressed into service for luxurious seating.

Indeed, soft envelope backs, sculptured channel backs, and even shirring are among the details now surfacing in leather. Sofas range from new-to-leather contemporary "pillowy" designs to the button-laden California silhouette, popular since its debut some 20 years ago. Another longtime leather favorite, the high-leg recliner (which doesn't *look* like a recliner), shares the spotlight with slim-line European versions styled for the American market.

Many designs are featured in a burst of new colors including a plethora of pastels such as pale blue, mauve, putty and scrumptious-sounding shades like vanilla, banana and peach.

Why leather?

- *It's durable and economical.* Leather lasts four times longer than any other

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tive oils are sealed in by processing.

• *It's comfortable.* Leather "breathes" and doesn't retain odors. And although imitations run hot and cold, leather adjusts rapidly to body temperatures.

• *For many it has a special aesthetic appeal* that comes from leather's natural properties—the way it feels against your own skin, a feeling no synthetic or fabric can duplicate.

Know what to look for

• Most upholstery leathers come from cows or steers whose hides proclaim their rugged lives back home on the range. So in buying genuine leather, hallmarks of the trail such as healed barbed wire nicks, bush and branch scratches and other distinctive markings are both inevitable and even, sometimes, desirable.

What kind of cowhide do you want?

• *Full- and top-grain* cowhide is the optimum combination for strong, durable upholstery leather. "Top-grain" means the densest top layer. "Full-grain" leather has all its natural trail markings; in short, none of the beauty of the beast has been removed.

• *Corrective grain* usually refers to top-grain cowhide that has been buffed to remove a few of nature's imperfections, with some grain replaced artificially. Buffing erodes part of the durability factor in top-grain.

• *Split cowhide* refers to the more porous layer beneath the top-grain and it is used mainly for belts, shoe soles, luggage, etc.

What finishing technique has been used?

• *Pigmented leather,* the most widely used and the most durable, results from a color-coating process which also forms a protective finish that does for leather what water- and stain-repellents do for fabrics. The pigment is sprayed on the surface and bonds to it, but doesn't actually penetrate the hide.

• *Aniline-dyed leather,* the costliest, results from a process that *does* penetrate the hide and creates natural shading, but forms no protective coating. It also produces a very soft, luxurious (almost suedelike) texture, but its high perishability is its one drawback.

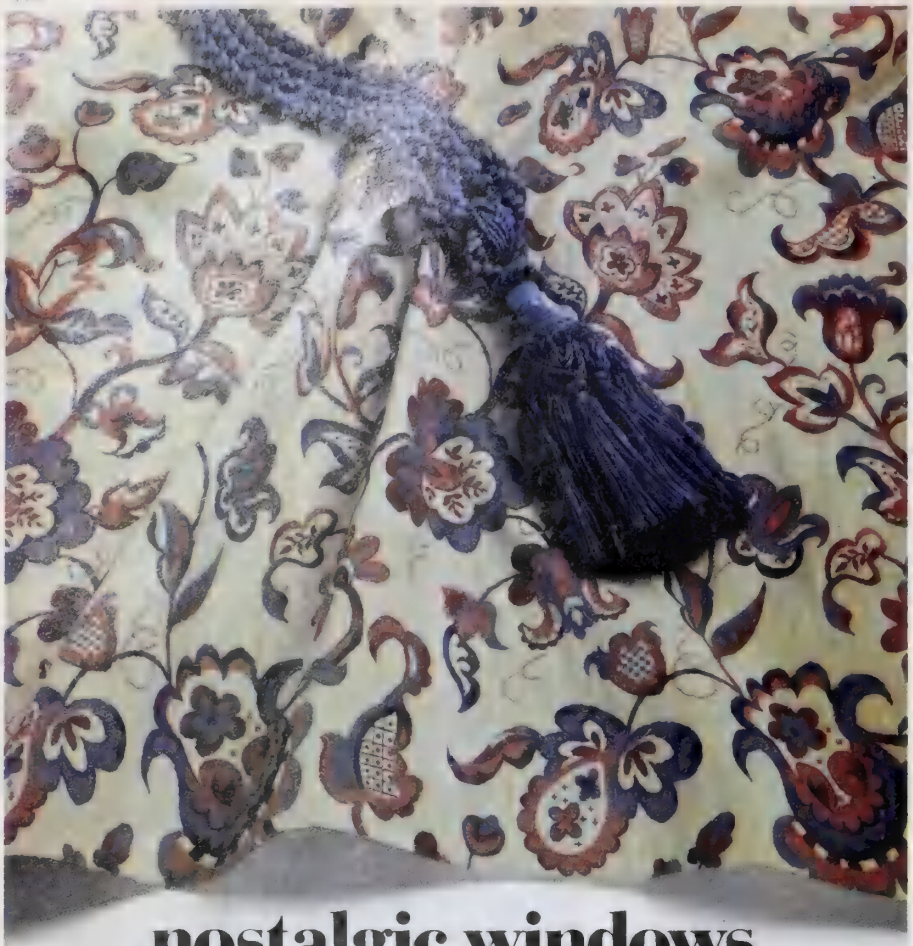
(Continued on page 158)



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WHY LEATHER IS NEWS

Continued from page 157

▪ *Semianiline-dyed leather* is an aniline-dyed hide that has been color-coated to even out the shading. It's not as perishable as aniline-dyed leather nor as durable as pigmented leather.

Shopping tips

Not all leathers are alike or of equal quality, nor will every chair or sofa frame live up to its exterior covering (some may fall short for the sake of competitive pricing), so to stack the deck in your own favor keep these hints in mind:

▪ Try to deal with a store that has a leather "gallery." The sales staff usually will be more knowledgeable and better equipped to guide you as to leather quality and the manufacturer's reputation.

• Look for manufacturers' and tanners' hang-tags or labels for assurance of quality merchandise with reputable names behind it.

There are also some general things to look for, especially if you don't know the sources or the country of origin (tanning and manufacturing processes differ).

▪ Scars in the leather should be totally healed, revealing no open surfaces that could become weak points. These would show up as indentations and would take the dye differently (open scars don't take the same gloss into their fibers).

▪ The heavier the furniture frame the more solidly built, and everything should be rigid. Try lifting a sofa from one end. Does it raise up too readily? Shake the frame. Do the arms wobble? Feel for padding along the seat rail and top rail; you shouldn't feel any sharp edges. If you can, they'll rub through the leather eventually.

▪ Ask about eight-way hand-tied springs, a long recognized sign of quality workmanship that provides proper support.

• Is the frame made of hardwood (ash, oak, maple) rather than softer woods (pine, poplar, plywood)?

• Is the lumber kiln-dried or air-dried? The latter will continue to lose moisture content in your home and will eventually warp.

• Are the side and back underlayments made of cardboard or polypropylene? Cardboard tends to absorb moisture and could warp and bow, eventually causing leather to pucker. If you strike the back and sides with your hand, cardboard will make a popping sound whereas polypropylene has a tendency to give.

• Are joints and corners double-doweled, glued and reinforced with corner blocks?

Ask lots of questions. If your sales representative doesn't know the answers, it is more than likely that he or she will know where to get them. Some dealers will let you "test" a leather finish with a wet, soapy sponge. Others will give you literature to study at home. A little boning up and a lot of checking up could get you your soundest decorating investment: a leather chair or sofa (maybe both) yielding many long-term gains.■

Gloria Blum Byron, a New York-based freelance writer, was on the staff of Leather Industries of America, a former adjunct to the Tanners' Council of America.

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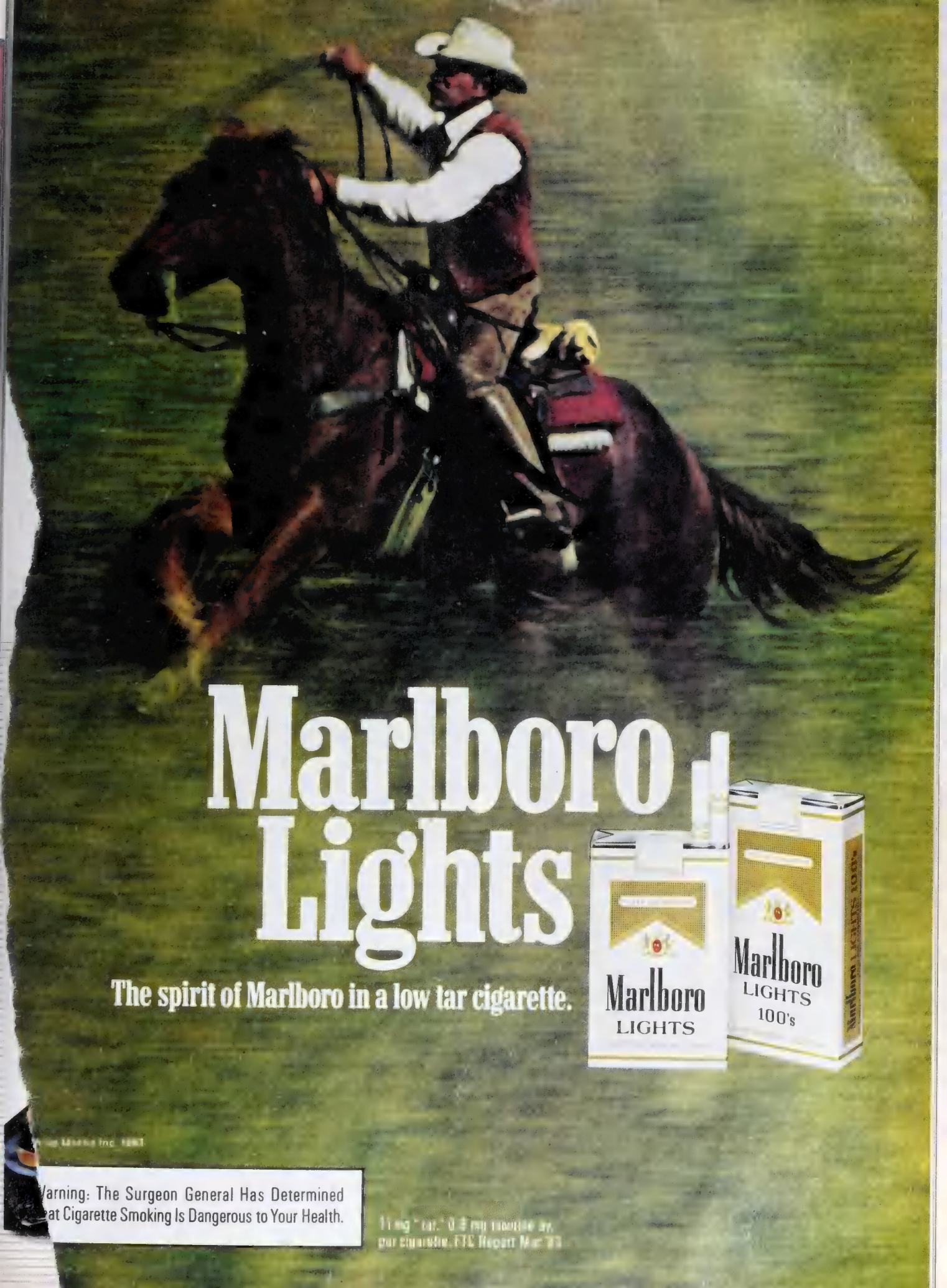


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HOMEMADE BOOKS

Continued from page 162

typed manuscripts on copying machines and either perfect bound, spiral bound or simply stapled. These books are of potentially infinite variety—they can be as simple or as complex as one's time, finances and inclinations allow.

On the simple side, self-produced books may be manuals of one's own craft—cooking, as in Mrs. Carothers's case, or quilting, knitting, woodworking, etc. In the small Texas town of Mabank, a local minister, Martin T. Jenson, put together a lifetime's collection of humorous doggerel with which he had been amusing family, friends and congregation for many years. The book, simply bound in a spiral cover, was the delight of his parishioners. It eventually became so popular locally that it required a second printing. The book, which sold for a pittance, ended up raising money for the church.

On the complex side there are time-consuming projects like that undertaken by the Stenshoel family of Minnetonka, Minn. Their passion for genealogy was the impetus for putting together their own version of *Roots*—this time around with a Norwegian emphasis. Using an awesome variety of resources—from the Minnesota State Historical Association, to libraries in Norway itself, to extensive questionnaires sent out to all living relatives—they pieced together, over the course of a year, a massive history replete with sepia-toned photos detailing the family's progress from a farm in an icy Norwegian *fjell* (mountaintop) to present-day America.

Making the book was truly a family effort—Eunice Stenshoel took charge of research and fact-checking; Myles, her husband, was responsible for editing, layout and production; one of their sons, Eric, wrote most of the text for the book. Expenses were high, so contributions were solicited from all those who wished to receive books. When all was finished, 500 copies were mailed to their relatives. They now have a permanent record of their history, complete with an alphabetical listing of every relative, living and deceased. The book proved so successful and met with such a warm response that the Stenshoels undertook similar projects with other branches of the family.

These are but two examples of the possibilities open to you. Once you determine your project's scope your first consideration is cost. Copying and binding prices vary widely in different locales—seek out the price and quality that is best suited to your pocketbook and your project. In New York City, for example, one copy of a book like Mrs. Carothers's might cost about $9 (100 pages at 7 cents a page, spiral binding at about $2 per book). However, you can almost always lower individual book costs as you increase the total quantity of books produced. And most copy centers have overnight rates for large quantities that can halve your costs. A book like the Stenshoels', which might normally cost more because it is perfect-bound, actually costs less because of the large number produced (about $6 per book for the first volume). Other extras—photos, special lettering, colored stock—can increase your costs considerably.■

—ROBERT J. LEVY



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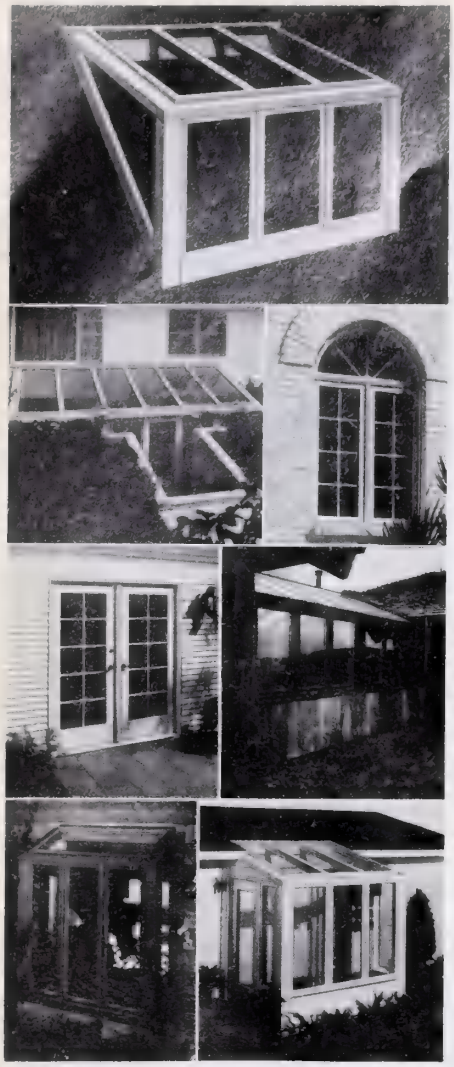
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The dining group shown is Tell City Tanbark Oak, just one of the handsome choices you'll see if you register with a participating Tell City dealer. We here at Tell City share their enthusiasm for the sweepstakes. And all of us wish you good luck! Hope you take home the gold.



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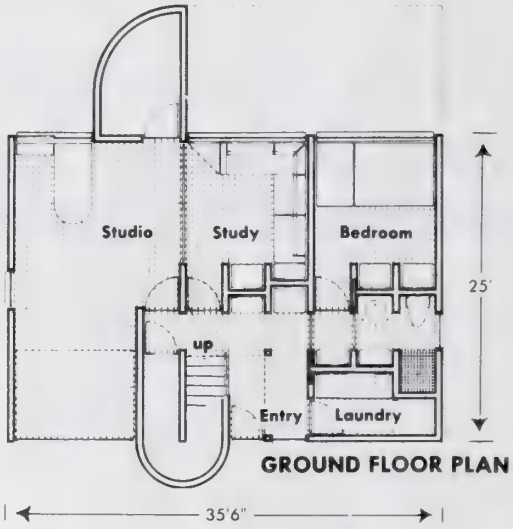
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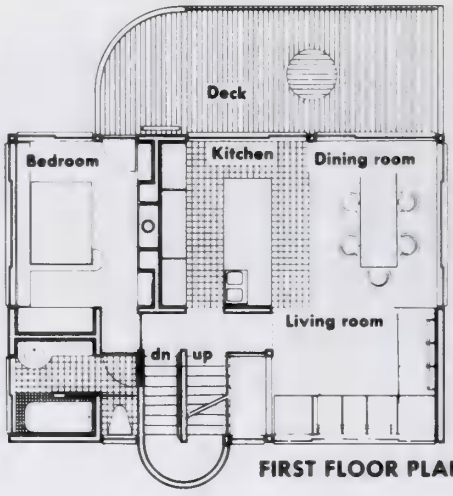
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SMALL HOUSE ON A GRAND SCALE

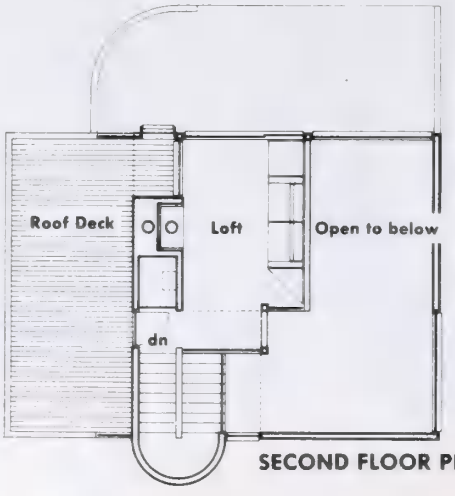
The Long Island, N.Y., house featured on pages 102 to 105 comprises three levels connected by a stairway, the house's major unifying element. It proceeds from the ground floor, where entry, studio, bedroom and laundry are contained, to the first floor bedroom and living quarters to the second floor loft. Decks extend from both first and second levels, increasing the overall dimensions to 2,100 square feet. Architects: Gwathmey Siegel & Associates; Associate-in-charge: Bruce Nagel; Project architect: Daniel Rowen.



GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



What bed is built better to fit your better body?

Serta Perfect Sleeper.®

Feelin' fit means feelin' great! And an important part of feelin' fit is a good night's sleep. That's why Serta combines deep support with body hugging comfort in its exclusive Perfect Sleeper Total Suspension System—to give you night after night of sound sleep. So feel the difference fitness makes. Give your body proper diet, regular exercise and sound sleep. That's total fitness!

Send $1 for the 32 page Serta Fitness Booklet to: Serta, Inc., Dept. E, 9801 W. Higgins Rd., Rosemont, IL 60018.

Serta

"It's a healthy investment in yourself!" *Susan Anton*

DuPont TEFLON® soil & stain mattress protector on Perfect Sleeper Masterpiece (model shown).

© Serta, Inc. 1983

LOOK WHAT'S HAPPENED TO THE LIGHT SWITCH!

In place of the old-fashioned toggle that clicks on and off, there is a new silent control that dims lights to create a mood, helps protect your home from intruders and absolutely slashes energy costs

By JOHN H. INGERSOLL

The sound of glass shattering woke her at 3 A.M. Frightened and alone, her husband off on a business trip, she remained motionless at first, straining to hear another noise. Without moving from bed, she turned toward the night table and felt along the wall above it for a small switch. She pressed it and instantly, her bedroom, bath, living room, dining room—every room in the house—was awash in light. Her courage returning with the light, she soon discovered that the cats had toppled a tumbler from the kitchen counter.

Had there been an intruder, the sudden glare of light would have been as welcome as an officer's "Don't move. Put your hands over your head!"

This experience, reported by the wife of a senatorial staff member living in Alexandria, Va., is not unique. The "panic" switch she pushed to turn on every light in the house is part of a central electrical control panel that remotely operates lights, appliances, radio and television sets, garage doors—anything electrical in or around the house.

Because of the comfort such control gives owners at night, the panel—smaller than the dimensions of this page—is most often installed on a master bedroom wall. A freestanding, plug-in control box is an alternative if you don't want to restrict its location.

Installation is remarkably simple, easy for anyone who has ever replaced a switch or receptacle. No wiring is required. The signal between control panel and fixture is carried by existing wiring. When you press a control button, an electronic signal races along the wiring to a module that substitutes for a switch or receptacle. Outwardly, the module resembles the switch or receptacle it's replaced, but each module re-

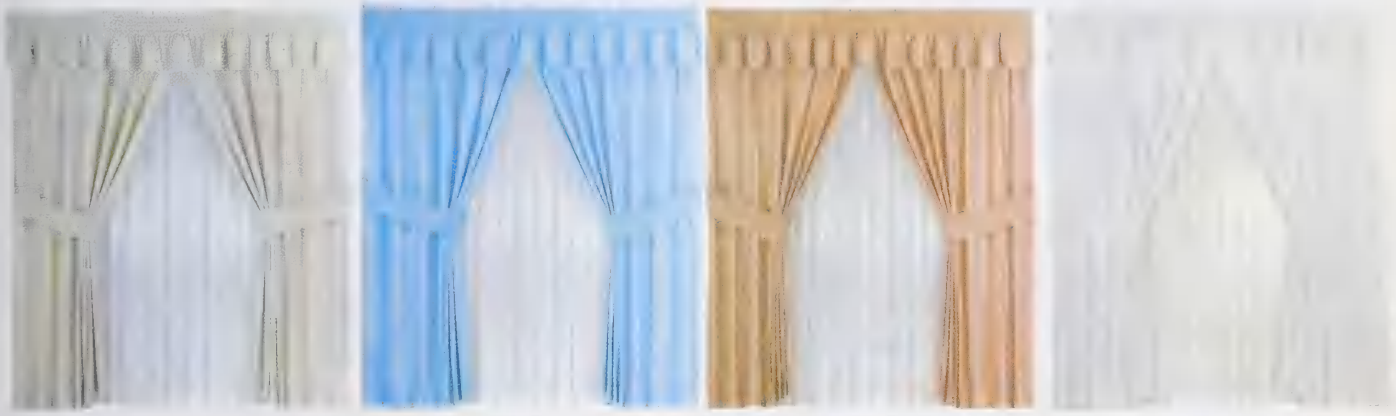
(Continued on page 170)



15% to 30% off



JCPenney antique satin draperies.



11 sizes, 11 colors.



- Rose
- Natural
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- Pale Ocean
- Terracotta
- White
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- Peanut Brittle
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RAIN-NO STAIN Roc-lon INSULATED LINING

Width, pair	50″	50″	75″	75″	75″	100″	100″	100″	125″	150″	100″
Length	63″	84″	54″	63″	84″	54″	63″	84″	84″	84″	84″ patio panel
Regular Price	$29	$30	$50	$54	$60	$65	$69	$80	$100	$120	$85
With coupon	$23	$25	$37	$42	$50	$46	$48	$68	$85	$100	$72 ea.

Also available in 15 additional sizes, 6 additional colors through the JCPenney Catalog. Valances and tiebacks to match are also on sale.

15% to 30% off the regular price of Supreme draperies with this coupon.

Supreme rayon/acetate antique satin draperies lined with Roc-lon® rain-no-stain cotton are detailed with fan-folded pleats, corner weights. Offer good 9/26/83 to 10/22/83 at JCPenney stores and catalog desks only. Not applicable to prior purchases. Cash redemption value 1/20 of 1¢. JCPenney Company, Inc., N.Y., N.Y. 10019. Prices slightly higher in Alaska, Hawaii, Puerto Rico.

JCPenney

LIGHT SWITCH

Continued from page 168

acts only to the signal programmed for it. Whatever fixtures or appliances are tied to the switch or plugged into the receptacle operate on command from the control panel. They also continue to operate from their local switches.

Versatility for this system goes considerably beyond the "panic" button. Here are some of the options:

- Start an automatic coffee maker in the kitchen before heading for the shower in the morning.
- Program the television set to turn off after you've gone to sleep.
- Dim incandescent lights anywhere in your home.
- Set the panel so that your favorite radio or television program wakes you in the morning.
- Program electric lights, radio, television and even electrically operated draperies to go on and off, close and open at slightly different preset times each day when you are away.
- Time a swimming pool filter to switch on and off automatically at certain preset hours during the day or week.
- Save energy by tying the control to an air conditioner and setting it to go off 15 minutes after you leave in the morning, and back on 15 minutes before you return in the evening.

Because not a single wire must be "snaked" through partitions or over ceilings, and parts are relatively inexpensive, this system is ideal for an existing house. Prices for control panels range from around $80 to $200. There is even a hand-held, radio-frequency controller for less than $20, effective within 30 feet of the master panel. Modules range from $18 to $30. For those who eschew do-it-yourself when it comes to wiring, an electrician can put in an entire house system in two or three hours.

If you are building a new house, you can install a complete low-voltage switching system with built-in control panels in as many locations as you wish. Buttons on the panel are wired to relays, which in turn send a signal directly by wire to a fixture. Since the relays tend to be noisy, they are usually installed in an out-of-the-way place.

Switch Precautions

Do not under any circumstances attempt to install a new switch until power to that switch is turned off at the entry panel, be it fuse box or circuit breaker. Standard current at 120 volts is more than enough to give you a shock.

Where switching accompanies rewiring in a bath or garage, or outdoors—especially in areas around a swimming pool—it is now an electrical code requirement to run such wiring through a ground fault interrupter. This way, it would be impossible for anyone to receive a bolt of electricity brought about by a break somewhere in the grounding wire.

Switch convenience

Not long ago, homeowners eliminated the annoying clicks of light switches by paying a premium for silent mercury versions. Today, ordinary switches will perform just as quietly.

(Continued on page 172)

TAKE THE SHOCK OUT OF YOUR ELECTRIC BILL.

Introducing the new Frigidaire Frost-Proof Refrigerators.

The most energy efficient refrigerators we've ever made.

In fact, our Frost-Proof line is the most energy efficient line of frost free refrigerators in the industry.*



So efficient they start saving you money on your electric bill the minute you plug one in.

Savings that grow day after day. Month after month. Year after year.

FRIGIDAIRE
HERE TODAY, HERE TOMORROW.

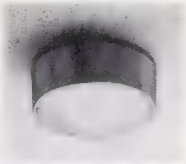
Frigidaire

*Based on published annual energy cost data. Frigidaire Refrigerators use less energy than most comparable competitive models. © 1983 W.C.I.

THE FIRE ALARM SMART ENOUGH TO PHONE FOR HELP.



What happens if fire breaks out, and your smoke detector sounds its alarm, but there's no one home to hear it?



The answer: the Bell Emergency Call System (ECS).

Just plug it in. And it works with your smoke detector to protect your home, business or property. Even if no one's there.

Because as soon as its electronic sensors hear your smoke detector, it calls out the word "Fire" for 30 seconds. This voice-alarm can be cancelled at that time.

If it isn't, ECS phones the first of two numbers you've selected until someone answers.* It announces the emergency. Gives your address. And repeats it.

The Bell Emergency Call System. It costs only $229.90.** Yet it can save a life or what you've worked for a lifetime to save.

Bell Phone Center

INTRODUCING ECS

Emergency Call System.

AT&T

Use your VISA, MasterCard or American Express. *Some cities have laws which govern the sale and use of all emergency reporting systems. In case there are any, call your local Fire Department on their non-emergency telephone line for details. **Price includes one console and one transmitter. Additional transmitters $29.95. Tax not included. © 1983 AT&T



LIGHT SWITCH

Continued from page 170

New quiet switches resemble the familiar toggle or take the form of a rocker panel, an almost-flush see-saw rectangle within the switch plate. In either case, your barest touch changes "off" to "on." For a dollar or so more you can gain glow-at-night minilighting—a tiny spurt of light hidden behind the switch workings. Buy it and avoid the frustration of trying to find the light switch in darkness.

Kitchen switches

Switch changes in the kitchen can simplify your life there. Suppose, for example, your kitchen has a back entry, a clear opening to the front hall and a door to the dining room. Switches for the kitchen's principal lighting can be installed at all three locations. With switches in place, you never need walk through a darkened kitchen.

In fact, for any space in the house, you can ask your electrician to install as many switches for the same lighting as you need. Devices are available to permit standard switching from two, three or a dozen locations.

Grouping small electrical appliances in one area of your kitchen is a good present-day organizational idea. Having them all ready to operate at the flick of a switch is even better. Here's how: The electrician installs an attractive, unobtrusive "plug-in strip" long enough and with power enough to accommodate all your present appliances plus one or two new ones you may add. Then he fits each appliance wire with a line switch. Appliances are arranged the way you want them and plugged into the strip. When you're ready to use one, you simply turn on the line switch and electricity begins flowing.

Even more convenient, have the coffee maker attached to a new timer switch *(see below)*. Set the night before, the wall-mounted timer will have your coffee steaming by the time you're dressed in the morning. Or set a roast to start in a portable oven at 4 P.M. while you're still out shopping.

Mood lighting

Soft light makes an ordinary meal turn romantic. What softens light? A dimming switch. This handy device has changed over the decades from bulky, expensive equipment to trim, switch plate-sized units at prices that begin under $10. A shopping tour would turn up some possibilities:

- A means to control built-in lighting anywhere in your house. Easy-to-install dimming switches replace existing wall switches with no need for extra wiring.
- New dimmers to raise or lower fan speed, be it ceiling fan, attic fan or an oscillating table fan.
- The power to control table lamps. Light output is handled by a tabletop dimmer.
- A special dimmer to vary light level from a low-voltage fixture used to accent a piece of sculpture or a vase of flowers.

Aside from establishing a mood, variations in light levels save energy. Any reduction from full power is a saving. To give you a benchmark, a 20 percent reduction in light output

(Continued on page 174)

The Symbol That Takes the Guesswork Out of Buying Carpet.



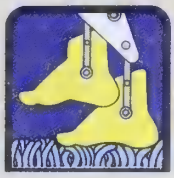
Tough Testing is the Reason Why.

Carpet buying can be a tough decision. It's hard enough choosing the right color and style. But how can you be sure the carpet you select will really last? That's why it's important to always look for carpet that carries the Wear-Dated® symbol because Wear-Dated carpet is the most thoroughly tested carpet you can buy. Every Wear-Dated carpet grade must pass a series of rigorous tests before it can earn our label.



SOIL AND STAIN RESISTANCE All Wear-Dated carpet is made from special fibers offering protection against stains so that liquid spills can be easily removed with less chance for leaving a stain. And Wear-Dated carpet fibers are designed to more readily release dirt particles so that vacuuming is more effective. So your Wear-Dated carpet keeps its original beauty far longer.

PILE RESILIENCE Wear-Dated carpet must also meet our high standards for pile resilience. Carpet tends to mat down in areas where household traffic is heaviest, so it appears worn compared to adjoining carpet. But all Wear-Dated carpet is constructed of 100% Ultron® nylon to resist crushing and matting. So it keeps a more uniform appearance and therefore always looks its best.





STATIC CONTROL Static shock can be annoying, especially in cold, dry weather. That's why Wear-Dated carpet is made with a patented conductive element (like a minature carbon lightning rod) that helps prevent the build-up of static electricity. And they're permanent over the life of the carpet.



DURABILITY Have you ever had a carpet snag or pull when something catches the pile? A carpet's tendency to resist pulling is determined by how well the pile is secured into the carpet backing. All Wear-Dated carpet must demonstrate superior construction, as measured on a special machine that literally tries to pull the pile out of the backing.



RESISTANCE TO FADING Carpet can lose its color due to the effects of sunlight, ozone in the air, and everyday wear and cleaning. All Wear-Dated carpet samples are evaluated by sophisticated equipment that checks a carpet's susceptability to color loss and rejects any sample that cannot maintain color integrity. So Wear-Dated carpet keeps its beautiful color far longer.

Earning the Wear-Dated label isn't easy. But then neither is buying carpet. Just knowing that someone still cares enough to thoroughly test their product in advance can help take the guesswork out of buying carpet for you.



Send Now For Your FREE Carpet Buying Guide.

It's everything you need to know about carpet. Make the right choice with confidence!

Mail to: Monsanto Textiles Company, P.O. Box 646, St. Louis, MO 63188

Name_____

Address_____

City _____ State _____ Zip_____

HB-10

WEAR-DATED® carpet is warranted by Monsanto for five full year's normal wear from date of original installation; carpet installed on stairs or put to non-residential use excluded. For repair or replacement of identical or equivalent carpet, forward your sales slip to Monsanto. WEAR-DATED and ULTRON are registered trademarks of the Monsanto Company. Monsanto makes fiber for carpet.

LIGHT SWITCH

Continued from page 172

cuts the flow of electricity by about the same amount and at the same time doubles the life of the bulb.

Timer switch

New on the switching scene are programmable timers designed to replace wall switches and key the light fixtures tied to the switches for up to 24 on-off cycles during a single 24-hour period. Most of these timers have a light-dimming feature and an easy, finger-touch return to manual operation.

To give your house a lived-in look while you're away, timers can be programmed for slightly different on-off cycles each day. At least two new models available in hardware or electrical-supply stores have a digital clock readout. The timers require no extra wiring. They mount directly into the boxes from which switches are taken, and connect to existing wires. Prices range from $18 to about $33 per unit.

Although a desire for better security is the main reason to buy timers, it isn't the only reason. Some owners install a timer to douse bedroom lights at a particular time each night, especially helpful for a young child fearful of going to bed in the dark. One Pennsylvania couple tells of timing den lights. Both avid readers, they lose themselves in books each evening. When the lights go out, they know it's bedtime.

Computer buffs know that it's possible to program a central control panel on the computer keyboard, although there's no time or money savings in that transaction. Finally, for a somewhat eerie sensation, you might try out a "touch-on" table lamp. No switch is in sight. To turn on or turn off the lamp, you simply touch its metal base—anywhere.■



TRAVEL

Continued from page 161

have to return for, its architecture and its suburban neighborhoods—Hyde Park, Evanston and Oak Park—all minutes from downtown and all filled with internationally famous work by Frank Lloyd Wright, Harry Weese and Edgar Tafel. The Chicago Architecture Foundation (1800 S. Prairie Ave.) based in the John J. Glessner House (c. 1886), by H.H. Richardson, organizes walking tours of the downtown area and also offers tours of the Oak Park residences of the Wright collaborations. If you had only enough time for one afternoon's trip back to the 19th century, the Greek revival Widow Clarke's House, (c. 1836) and the Glessner House would show you the astonishing contrasts a mere half-century brought to this city. Two more ways to get an overview of Chicago's architectural splendors: boat rides that leave at the base of the Chicago River Bridge, and travel north for an hour or so give the vantage of the city's whole skyline. The other way is to take the elevator to the top of the John Hancock building for (on a clear day) a 30-mile view of the city's expanse. You can literally see four states on days when the visibility is at its best. These are the kinds of things I find fascinating about cities, and the more I learned about Chicago, the more I found I learned about America.■

Photographed at Biltmore House, Asheville, NC.



CENTURY

FURNITURE OF DISTINCTION

Century's Chardeau collection takes its inspiration from the elegant era of Louis XV. Authentically styled in cherry woods, Chardeau is a tour de force of graceful curves, carvings, and parquetry inlays. To see more of Chardeau and other notable Century collections, send $5 to Century Furniture Company, P.O. Box 608, Dept. L-5, Hickory, NC 28603.



USE "THE BIG SQUEEZE" FOR FRESH FRUIT JUICE

Now you can make fresh juice without lots of fuss or mess. Simply slice an orange or grapefruit in half, place the cut half over the strainer dome and press down on the handle. Instantly you have fresh juice flowing into your glass! There is little waste; straining is done automatically and you and your family can enjoy the healthful and refreshing benefits of freshly squeezed juice. It's always a great idea for breakfast; but what a wonderful pick-me-up fresh juice can be anytime! "The Big Squeeze" in a bright orange color, is made of sturdy molded plastic, with a metal support and hinge. The strainer comes out for easy cleaning, and the entire unit can be handwashed. Just a quick rinse and you're ready to use "The Big Squeeze" again! It's 11½" long x 6" wide x 10" high; attractive enough to leave on a counter; small enough to store away. At **just $19.95** plus $3.00 for shipping, handling and insurance (total, $22.95 each), it's a great way to add freshness and variety to your family's diet!

H.M. SPECIALTIES, Dept. HFJU 103;
P.O. Box 2318. FDR Station; New York, NY 10150

Enclosed is my check or money order (no cash, please) payable to H.M. SPECIALTIES for $. Please send me Big Squeeze juicer(s) @ $22.95 ($19.95 + $3. shipping, handling, insurance each).

SHIP TO (please print) _____

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The Hearst Corporation

HOME BUYERS' CHECKLIST

How to inspect a home you fall in love with before you actually buy it

By ALFRED MUGLIO

The price of the American dream—and the cost of financing it—have literally gone through the roof in recent years. That is why it has never been more important for home buyers—both novices and experienced homeowners—to know and understand something about the quality of their investment.

Nationwide studies indicate a 42 percent chance that a house up for sale today will have serious structural and mechanical defects. The smart consumer will call in a professional home inspector before buying. He can give the thorough and impartial evaluation of the condition of a house that is needed for a final decision.

The members of the American Society of Home Inspectors (ASHI) recommend that even before the official inspection, however, you can run some checks that will tell a great deal about the shape a given house is in when you first see it, and before you start falling completely in love with it.

Outdoors

1. *Take note of the overall impression.* Is it well kept? Does the roof sag? Are exterior walls straight or out of line? What is the condition of the paint, especially on the south and west sides where sun exposure is greatest? Is much landscaping required? Is there good drainage away from the house?
2. *Examine the condition of the roof.* Are shingles curling and lifting? Find out how old the roof is—a tar and gravel roof lasts up to 15 years, asphalt shingle 10 to 15, wood shingles 15 to 20, and wood shakes about 20 to 25 years. Estimates vary depending upon locale.
3. *Examine window and door frames.* Has sealing putty dried and shrunk, allowing in water and air? Is wood decayed? Are windows and doors caulked? Weather-stripped?
4. *Check pavements, driveways and brick surfaces.* Have all cracks been filled? Is there damage from freezing? What is the condition of the mortar in between bricks? Is any pavement buckling from spreading underground tree roots?

Indoors

1. *Look at the attic and crawl space insulation.* Is it adequate, complete, properly installed? Does it cover air vents? This could keep a house from "breathing," causing wood rot.
2. *Test the plumbing.* Turn on the bathroom sink faucet and the shower and then flush the toilet. When the toilet starts to refill, does the water pressure diminish? Fill sinks and tub with three inches of water. Do they drain properly? Do faucets leak? Lift up carpeting. Are there signs of flooding or decay?
3. *Look over the interior.* Are there signs of leaks? Is plaster badly cracked? Are walls and ceilings straight and level? A

(Continued on page 178)

BEAUTIFUL SECURITY. THE ATRIUM DOOR®

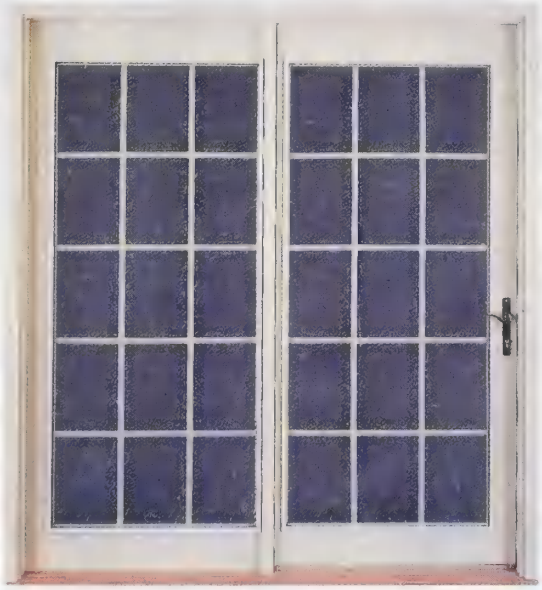


Styled for beauty, built for permanence, the swinging, solid wood Atrium Door is the best selling alternative to sliding glass patio doors.

Several units together make a spectacular glass wall. Or, as in the photograph above, an entire room addition. For good looks, The Atrium Door System is unmatched.

Now we're proud to introduce The Atrium Door's newest innovation in security: a solid brass mortice lockset as good looking and as sturdy as the door it graces.

The new lockset has solid brass lever-style handles and a deadbolt lock. A slender brass escutcheon plate enhances the custom look of The Atrium Door.





The lockset is available in polished or antique brass. And now it's standard equipment on every Atrium Door.

Security was never more beautiful.

The Atrium Door

For your nearest Atrium Door dealer, call toll free 1-800-527-5249. In Texas call 214-438-2441.

MPI Moulding Products, Inc. P.O. Box 150798 Irving, Texas 75015

HOME CHECKLIST

Continued from page 176

newly painted interior may look nice, but it could be hiding something. Do doors and windows open easily?

4. *Open the cabinet door to the fuse boxes or circuit breakers, but don't remove the cover.* Is the electrical service adequate? The average house should have 100 amp service. Is it wired for 220 volts (needed for many heavy appliances)?

5. *Check the oil/gas/electric heater.* How old is it? Has it been maintained? Ask to see the owner's heating bills from the previous year.

6. *Look for evidence of termites on basement wood structure.* Is there wood or paper debris? Do you see termite tubes or tunnels? Termites travel to and from the earth, so make sure that there are no places where earth touches wood.

General advice

These are only preliminary guidelines. If buyers see a number of faults themselves, they can be sure that it is only a preview of the overall condition of the house. They may still wish to purchase the home, but at least they will do so with eyes wide open. And if no major problems are apparent, the expert eye of a professional inspector will yield a more accurate total picture.

Most people expect to run into some problems with an older house, yet they must be equally cautious with new housing. The rising costs of materials and labor has led to frequent cases of poor construction quality and workmanship. A house that is brand new today may mean trouble next year.

Many times an inspector will find very little in need of repair and give an excellent report on the house. In such cases the peace of mind of making an informed purchasing decision can be just as comforting as being saved from blindly buying into a nightmare.

One final caveat. Not everyone is qualified to be a home inspector. ASHI warns against hiring an electrician or plumber who moonlights as an inspector, as he may not be knowledgeable in other areas of home construction. He may also be inclined to use the home inspection as a means for obtaining repair contracts.

Buyers who can't find an ASHI member in their Yellow Pages may write to the society at Suite 520, 1629 K Street NW, Washington, D.C. 20006, for the inspector nearest them.■

Tappan brings you the right combination for all your cooking needs.

Tappan's over/under gas range with self-cleaning Convectionaire® oven and microwave.

How convenient can cooking get? One look at this Tappan over/under gas range and you'll know. Up top, a speedy microwave oven. Below, a time-saving, energy-saving Convectionaire oven. Inside, a waist-high broiler. Plus, the unequaled ease and control of gas-top cooking.

The Convectionaire oven cooks up to 50% faster than regular ovens, at lower temperatures, and with no preheating. It's self-cleaning too. In fact, the entire range is designed for easy cleaning. And, compared to Tappan ranges with pilot lights, this energy-efficient beauty uses up to 40% less gas. See it at your Tappan dealer. If you live beyond gas-company lines, call your local LP dealer.



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BOOKLETS

If you are planning changes in your home, whether decorating or remodeling, House Beautiful has the booklet you're looking for. To order these helpful, handy, fact-filled booklets, please turn to page 235 and simply fill out the booklet order form.

BATH EQUIPMENT AND ACCESSORIES

1. Six Exciting New Bathroom Designs that demonstrate the creative use of space and color are found in this full-color, 48-page brochure. Includes floor plans and lists of materials used in each bathroom, plus tips on planning and product selection. **Eljer Plumbingware. Price, $2.**

2. Jacuzzi Whirlpool Bath. Two full-color catalogs of baths and spas with diagrams and dimensions to help you plan. **Jacuzzi Co. Free.**

3. Fashion Baths. The affordable luxury of lifestyle designs illustrated in a full-color portfolio. A collection of planning ideas, accessories and stylings for St. Charles® baths and vanities. **St. Charles Manufacturing Co. Price, $4.**

4. LifeStyle Bathrooms. Full-color illustrations of the latest in bathroom and powder room designs. New 16-page tabloid contains the latest in water-saving fixtures, full selection of deluxe European-inspired pedestal lavatories, whirlpool baths and kitchen faucets, as well as kitchen sinks. **American-Standard. Price, $1.**

5. Kohler Elegance. Forty-eight pages of ideas for your bathroom, powder room and kitchen—whirlpool bath spas, environmental enclosure fiberglass shower coves, bidets, faucets, kitchen sinks, water-saving toilets, shower heads and faucets and much more. Helps with product selection, color coordination and decorating ideas. **Kohler Co. Price, $2.**

BEDDING

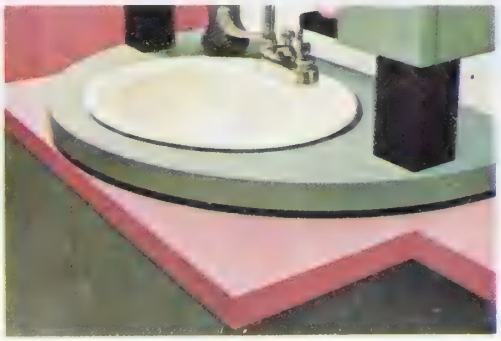
6. Feelin' Fit Feels So Good! Get tips on proper diet, exercise and sleep from this 32-page booklet from Serta, known for Perfect Sleeper bedding. The guide invites you to "chart your way to fitness" with a fill-in log. **Serta, Inc. Price, $1.**

(Continued on page 180)



INTRODUCING COLORCORE™. THE COUNTER AND SURFACING MATERIAL THAT HAS NO COUNTERPART.







COLORCORE brand surfacing material is the most advanced material ever to surface.

It was created at the urging of a panel of leading architects and designers, who wanted a design material that was not just beautiful, but economical, practical, and highly durable.

COLORCORE is a high-performance material with solid color through its entire thickness. This means that if nicks, chips or scratches occur, they are almost invisible.

COLORCORE is less expensive and more versatile than Corian® or marble. It doesn't show nicks and chips like ceramic tile. And it's almost twice as durable as conventional laminate. In fact, COLORCORE offers a maintenance-free alternative to just about any other surfacing material. And COLORCORE comes in all 72 colors of THE COLOR GRID™ system—a unique, organized system of color that helps you coordinate workable color schemes.

Visually, COLORCORE opens up new worlds in design possibilities. The kitchen shown above by designer and Formica Design Advisory Board member Charles Morris Mount, is a testament to function and form. COLORCORE gives this unique sculptured countertop the appearance of being a solid block of color. The detail of the table base in the kitchen, at left, demonstrates the special effects that can be created. This bathroom's two-tier vanity design, also by Charles Morris Mount, has a clean, uncluttered look. Its unusual, subtle colors are just two of the many color options COLORCORE offers beyond the standard shades.

COLORCORE™
COLORCORE BRAND SURFACING MATERIAL
BY FORMICA CORPORATION

For the name of a COLORCORE brand surfacing material dealer near you, write Formica Corporation, Information Center, Dept. KI, 114 Mayfield Ave., Edison, NJ 08837. For a copy of our beautiful color booklet, "Solving Space with Style," and a handy guide to planning your kitchen, send $2 to the same address.

Sir Thomas Lipton Presents:

Tea gifts that warm the heart.

Ideal holiday and year round gift ideas for tea lovers and connoisseurs. Savor the gracious, warm custom of teatime with our Specialty Teas and delightful accessories. Order these most popular items from our catalog **individually** or as a **Deluxe Set** for someone very special.

TEA-FOR-ME. When it's tea for one, here's the perfect server. This 10-oz. porcelain cup in charming morning glory pattern comes with lid, saucer, and infuser. Plus a 1.77-oz. (22-cup) sampler of one of our fine leaf teas with our compliments. $15.00





TEA BAG SAMPLER CHEST. 56 individual, foil-wrapped Specialty tea bags, in a handsome wooden presentation chest. Seven each of eight teas, including: Finest Ceylon, Yunnan, Darjeeling, Golden Assam, Nuwara Eliya, Jasmine, Earl Grey, and English Breakfast. $14.50

LEMON BIRD. Fresh lemon juice is a quick squeeze away. Serrated edges hold the lemon wedge in place. Juice pours through the bill 4½" long. Imported silver plate. $15.00



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(In New Jersey, call 1-800-932-0878, ext. 62) 7 days a week, 24 hours a day. Credit card orders only.

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_____ Tea Bag Sampler Chest(s) at $14.50 each. (6N56B)

_____ Lemon Bird(s) at $15.00 each. (8006R)

_____ Deluxe Set(s) [illegible] of each item, at $39.00 (Save $5.50) (6H13S)

Total order cost $ _____



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Norwood, [illegible]

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City _____ State _____ Zip _____

☐ Check enclosed ☐ Amex ☐ Visa ☐ MC

Credit Card # _____

Exp. Date _____

Signature (required) _____

☐ Please send me Fall 1983 The Sir Thomas Lipton Catalog. Please allow 4-6 weeks for delivery. Offer valid only in U.S.A.

BOOKLETS

Continued from page 178

BUILDING AND REMODELING

7. Full-Color, 12-Page Brochure On The Atrium DoorSystem. The original wood and glass swing-open patio door includes many sizes, styles and accessories. The Atrium Door is ideal for replacement, remodeling or new construction. **Moulding Products, Inc. Price, $1.**

8. Tips on Wood Finishing is a comprehensive 22-page booklet including numerous tips that save time and trouble for do-it-yourselfers. Information ranges from how to apply a preservative stain to a house, to restoring the finish of a priceless antique. A chart showing full range of both interior and exterior colors is available, along with the name of your nearest dealer. **Miniwax Co. Free**

9. Living With The Sun. A 40-page color brochure explaining the planning, construction and operation of passive solar design. Homes throughout the United States serve as examples of passive solar design operating in a variety of climates and geographical locations. **PPG Industries. Price, $1.**

10. Two Free Booklets From Pella present wood and aluminum-clad windows, sliding glass doors, traditional French doors, circlehead windows, skylights and sunrooms. Energy-efficient glazing options and low-maintenance features are illustrated and described. Interior wood folding doors also shown. **Pella/Rolscreen Co. Free.**

11. Marvin Window Ideas brochure illustrates with four-color photos and renderings how the size and syle of windows change the appearance of your home. Information on how window construction can affect energy efficiency and maintenance is also provided. **Marvin Windows. Free.**

12. Marvin Terrace Door, a hinged patio door constructed of Ponderosa pine, is a beautiful alternative to aluminum sliding doors. New brochure provides information on energy saving features plus a variety of options and sizes. Color photographs show traditional, contemporary and French styles. **Marvin Windows. Free.**

13. Remodeling With Windows And Gliding Doors. Andersen Concept IV™ shows how to add glass areas *without* significantly adding to heating costs. How this idea was applied to the 12 major United States climates is explained in this 12-page folder. You'll also learn some of Concept IV's findings that can put your remodeling solar years ahead. **Andersen Corp, Bayport, Mn. Free.**

14. Booklets On Humidification And Air Cleaning. Booklets on improving the home environment—one discusses relative humidity and lists points to consider when purchasing a humidifier. The second booklet describes air cleaning and presents efficiency data on common household pollutants and how to control them with a new type of air cleaner. **Research Products Corp. Free.**

15. Window And Gliding Door Answers From Andersen. Twenty-four-page, full-color booklet answers the most-asked questions about windows and gliding doors in new construction, remodeling or replacement. Special sections on window planning and angle bays and bows. Also includes full description and application photographs of beautiful Andersen wood and low-maintenance Andersen vinyl-sheathed Perma-Shield® windows and gliding doors. **Andersen Corp. Free.**

16. How To Add A Beautiful, Energy Efficient Room To Your Home. A 16-page, four-color booklet introduces a fabulous glass-enclosed addition. See how this dream room was bargain-built for $27 per square foot. Kit contains floor and elevation plans, materials list, gazebo specifications, step-by-step guidelines and worksheet. **Maywood. Price, $1.**

CARPETS AND OTHER FLOORCOVERINGS

17. Fashions In Floors. Full-color brochures show manufacturer's complete resilient tile line—solid vinyl, reinforced vinyl, asphalt, "Brite n' Shiny No-Wax." "Touch-Down" self-adhering—for your home. **Kentile Floors. Price, 75 cents.**

18. America's Largest Collection Of Oriental Design Rugs. Couristan's 64-page full-color Kashimar catalog portrays more than 50 different designs/colorations in 13 sizes—octagons, runners, rounds and broadlooms. Includes rug glossary and special construction story. A must for every rug enthusiast. **Couristan, Inc. Price, $5.**

19. Carpeting Tips, Argosheen Book. Gives valuable information about professional cleaning, keeping your carpet new and selecting carpeting for easy cleanability. Argosheen is the choice of interior designers and commerical cleaners for spotting as well as all-over cleaning. **Argo & Co. Price, 35 cents.**

(Continued on page 183)

A testimonial for genuine La-Z-Boy® recliners by Alex Karras.

zzzzzzzz



...because it was the first.
And still is.

See your Yellow Pages for La-Z-Boy products, available at fine furniture stores and La-Z-Boy Showcase Shoppes.

© 1983 La-Z-Boy Chair Company.

NEWEST RELEASE!

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

U.S. Gov't Report:

Carlton Box–Lowest Tar King. No Brand Listed Lower

Less than 0.5 mg. tar, 0.05 mg. nicotine

Carlton–Lowest Tar Menthol

Less than 0.5 mg. tar, 0.1 mg. nicotine

Carlton–Lowest Tar 120's

Regular & Menthol–6 mg. tar, 0.6 mg. nicotine

Carlton 100's Regular & Menthol

Less tar than over 160 brands–4 mg. tar, 0.4 mg. nicotine



19th Consecutive Report: No Brand Listed Lower Than Carlton.

Carlton Box 100's

Less than 1 mg. tar, 0.1 mg. nicotine

Read the numbers on the packs



Box King–lowest of all brands–less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.



Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Menthol: Less than 0.5 mg. "tar", 0.1 mg. nicotine;
Soft Pack and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 4 mg. "tar", 0.4 mg. nicotine;
120's: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Mar. '83.

BOOKLETS

Continued from page 180

CURTAINS, DRAPERIES, FABRICS AND LINENS

20. From D. Porthault. Sixty-page color catalog shows latest in tablecloths, napkins, sheets, pillowcases, blanket covers, bath towels, embroideries, appliques and prints, as well as matching china. **D. Porthault. Price, $2.50.**

21. Window Shopping, Volume I. A 132-page guide to planning and buying window treatments. Covers, draperies, curtains, stylish alternatives, vertical and miniblinds, pleated shades, woven woods, etc. Ideas, detailed measuring how-to, photos of over 200 colors and patterns. **Kirsch Co. Sturgis, Mi. Price, $3.**

22. Levolor. Glamorize, dramatize, beautify any interior with Levolor horizontal and vertical blinds and woven shades. 28 colorful, idea-filled pages inspire an exciting new outlook. Change any window from dull to dramatic. Plus a 16-page designer section. **Levolor Lorentzen Inc. Price, $1.**

DECORATING IDEAS

23. Let's Live Color. With 36 pages of economical, easy-to-use ideas from decorating experts, this booklet from Tru-Test® paints shows you how clever color planning enhances your home, plus offers tips for professional results when you paint-it-yourself. **True Value Hardware Stores. Free.**

24. Free Wall Poster For Decorating. New "National Directory of Free Posters and Prints on Many Different Subjects to Decorate With!" How and where to write for hundreds of free posters and prints on many different subjects to decorate with instantly. **Weiss & Daughters. Price, $1.99.**

25. Free Decorating Gifts. "National directory of valuable free gifts and things plus government benefits for people who are going to decorate, build, remodel, or add on." Where to write for hundreds of free gifts, plans, samples, layouts, aids, books, government benefits, low-cost and much more. **Weiss and Daughters. Price, $1.99.**

26. Windows Of The World™. An extraordinary window decorating publication, with over 100 pages of full-color room settings and window furnishings. Complete guide on how to design, measure, select, make and install window treatments. Newell continues to fit right in with your design ideas. **Newell Window Furnishings. Price, $3.50.**

DECORATIVE ACCESSORIES

27. Howard Miller Brochure Antique Adaptations And Grandfather Clocks. Shows a complete selection of the finest in grandfather, mantel and wall clocks in a broad variety of styles and prices. Includes adaptations of classic American originals. **Howard Miller Clock Co. Free.**

28. Mirrors and Accent Pieces. This full-color brochure illustrates a sampling of mirrors, tables, lamps, screens and other accessories. **Labarge. Free.**

FOOD AND SPIRITS

29. The Kraft Cookbook contains over 300 of Kraft's most requested recipes. Ease of preparation and assured success are yours. The vinyl cover converts to an easel stand, and the three-ring open-and-close spine allows you to remove recipe pages—or add your own. **Kraft, Inc. Price, $6.95.**

30. "Especially For Cooks." Gloriette Cookware is just one of 43 world-famous names in Sears new catalog for cooks. From Sabatier® to Farberware cookware, the names found in the world's best-equipped kitchens are in our new "Especially for Cooks" catalog. **Sears, Roebuck & Co. Price, $1.**

FURNITURE

31. Informative Free Booklet has full-color photographs of more than 50 grandfather clocks, wall and mantel clocks. Beautiful collection of many designs from Early American to French Provincial in a range of prices, styled to fit most any decor and lifestyle. **Gravely Furniture Co. Free.**

32. White Of Mebane. A sampler of exciting wood furniture made by one of the oldest and most respected furniture makers in the South. Four collections, different styles, color brochures. Also included, a booklet discussing how fine casegoods are made and taken care of. **Price, $5.**

33. Aston Court. A carefully selected collection of 18th-century English adaptations, primarily of the Georgian period (1714–1795). Exotic woods and finishes plus special inlays and carvings give these designs the look of rare antiques rather than reproductions. Included are complete furnishings for living, dining and bedroom. **Henredon Furniture, Ind., Inc. Price, $5.**

34. A Handsome Package Of Brochures To Introduce You To Century Furniture Company and its collections for the entire home. New full-color brochure details Century's history, craftsmanship and unique styling and design; others focus on each furniture collection. Listing of Century dealers in your area. **Century Furniture Co. Price, $5.**

35. The Clayton Marcus Interior Decorating illustrated guide to all considerations a hom in making the right decorating decisio representative furniture styles. **Price, $3**

36. Color Portfolio Of Beautiful O features distinctively styled, beautiful variety of woods and finishes. Styles ental, French and Mediterranean. **Go**

37. Lane—Furniture For The Good L and bedroom furniture; occasional ta Chest. **The Lane Co. Price, $3.50.**

38. Queen Anne For Today. Royal A room and bedroom collections. For di round pedestal additions to tradition solid maple with a rich cherry-hued f

GARDENING ANI

39. Awnings, Patio Covers, Privacy S ideas for using "Sunbrella" canvas f installing window awnings. Made of anteed for five years. **Glen Raven M**

HOME FURNISI

40. The Bridal Brochure, The Autum ions and gifts, and the 1983 Home H catalogs sold in fine book stores. Each **Price, $4.**

KITCHEN PLANNING A

41. "Appliances! Appliances!" from White



Only Pickard would break this plate.

It has a small defect on a single blossom. You probably would never notice ... other company would ship you ... We won't. We wince and then ... that's why china experts have ... that Pickard is America's finest ... a. If you take pride in own... best, let us send you a free ... lling more about Pickard ... wing our full range of pat... vrite us at 782-F Corona ... h, IL 60002.

...ard
...t China

BOOKLETS

Continued from page 183

designed to help consumers make the right decision when purchasing a major appliance. This colorful catalog is full of helpful tips to assist buyers in determining the appliances which are best suited for their needs. **White-Westinghouse Appliance Co. Free.**

42. J. A. Henckels Zwillingswerk. The world's most expensive cutlery is also the best. Ask for your copy of "What everybody who cooks should know about knives." **Price, 50 cents.**

43. Thermador Waste King, leading manufacturer of microwave, micro-convection, micro-thermal and self-cleaning ovens. Range hoods, drop-in ranges, electric, gas and hoodless gas barbecues, warming drawers, dishwashers, disposers, trash compactors, ventilators and room heaters. Catalog gives features and specifications for the Thermador Waste King Line. **Thermador. Price, $1.**

44. Amana Kitchen Planning Guide. Big, full-color brochure contains ideas and specifications to help you create your dream kitchen with quality, energy-saving Amana built-in appliances: Radarange® microwave ovens, refrigerators, freezers, ranges, ovens, cooktops and Radarange Plus™ products. **Amana. Price, 50 cents.**

45. Elegance In Home Refrigeration. Full-color folder presents a selection of built-in refrigerators and freezers with side and door panels in the material of your choice to fit your custom decor. Largest capacity models are shown in actual installations with full specifications given. **Sub-Zero Freezer Co., Inc. Free.**

46. Whirlpool's Informative AIS brochure, "Nice Things to Know About Refrigerator Defrost Systems," talks about refrigerator-freezers. Included are tips on using refrigerators for best performance, and instructions on reading and using an Energy Guide Label. **Whirlpool Corp. Free.**

47. Fashion Kitchens. Beautiful kitchens, cabinets styles, wood finishes and colors along with practical, functional work areas and convenience accessories are shown. This colorful booklet will help you convert kitchen dreams into reality. **St. Charles Mfg. Co. Price, $6.**

48. Elkay Stainless Steel Sinks And Other Products give a smart look to any interior . . . blend with every color scheme. Work-saving accessories in many models and sizes, easy cleaning and longer wear. It's all here in this booklet on the style-setting line of Elkay stainless steel sinks, faucets, garbage disposers and water system products. **Elkay Manufacturing Co. Price, $1.**

MAIL ORDER

49. The Metropolitan Museum Of Art Catalog has 116 pages of unusual presents produced by the museum. Jewelry, glass, porcelain, silver, stationery, calendars, books and prints, as well as an unparalleled selection of Christmas cards. **Metropolitan Museum. Price, $1.**

RETAIL STORES

50. Let Bloomie's Come Visit You 17 Times A Year with catalogs bursting with news. The best in home furnishings, food and fashion. Previews of our famous sales. Specialty books that become collectors' items—all yours for one full year. **Bloomingdale's By Mail. Price, $15.**

SILVER, CHINA AND CRYSTAL

51. Baccarat—The Crystal For Kings. Four-portfolio package has a brochure of crystal stemware and color brochure of Cerelene-Raymond Limoges china dinnerware, a folder of fine Ercuis silver flatware, pamphlet of pewter tableware. **Baccarat, Inc. Price, $1.50.**

52. WMF—Fraser's Timeless Design in every perfectly crafted piece of the finest 18/10 stainless steel flatware. Superbly balanced. Dishwasher safe. Pamphlet shows 26 flatware patterns. **WMF of America. Price, 50 cents.**

53. More Than A Little Continental. Villeroy & Boch china and crystal are presented in a major, full-color collection. Unquestionably European, it's the look favored in the fashionable households of France, Belgium and Germany. **Villeroy & Boch. Price, 50 cents.**

54. Pickard China is the proud maker of the official china service used for entertaining in U.S. embassies throughout the world. A 12-page color brochure shows full range of distinctive and tasteful fine china patterns. **Free.**

55. Full-Color Loose-Leaf Brochure featuring Fitz and Floyd's collection of dramatic and exciting porcelain dinnerware designs, with coordination mix and match suggestions. **Fitz and Floyd, Inc. Free.**

56. iittala Crystal. Ideas for table settings and instructions for selecting the appropriate glasses for different beverages—this helpful information and more in these full-color booklets on crystal for morning, noon and night. **iittala USA. Price, 50 cents.**

57. Send For Tiffany's Selection Catalog. Here is Tiffany's Winter Selections Catalog with 56 full-color pages of gift ideas, featuring collections of jewelry, sterling, china, crystal, watches and more by Tiffany's designers. Available now. **Price, $1.**

58. History And Popular Bridal Patterns of Royal Worcester's oven-to-table porcelain dinnerware and cookware. Fine china: Spode fine bone, fine stone, Imperial Earthenware dinnerware and Spode Imperial Cookware. **Royal Worcester Spode, Inc. Price, $1.**

59. Yamazaki is renowned the world over for its superb craftsmanship of the finest in stainless flatware and our new stainless Holloware. Brochures illustrate in full color a look at the beauty, form and design that make up part of the Yamazaki collections. **Price, 50 cents.**

ne With Kings. Royal Copenha- and Georg Jensen Denmark cor- you to experience opulent table grace the royal dining halls of shows luxurious appointments. lor Figurine Collection Booklet. **hagen Porcelain. Price, $1.**

legance And Provincial Charm. nd stemware from Lalique and St. ınd and Parlon Limoges dinner- ux flame-proof porcelain Long- e dinnerware to country French s **Jugeat. Price, $1.**

d Crystal: That's all you need to shows styles available in this h lead crystal. **Waterford Crystal.**

Bone China. All-color booklet il- china that the Queen of England rself. **Waterford Crystal. Free.**

oyal Doulton. Royal Doulton pre- full-color brochures of quality En- rware. Choose from elegant English , pretty and practical fine china or ınbeth Stoneware; each comes in erns to suit your lifestyle. **Royal ε Co. Free.**

TRAVEL

e Through America's Heartland e luxurious *Mississippi Queen* or the

(Continued on page 186)



What's all the fuss about FLANNEL SHEETS!

Once upon a time not so long ago,flannel sheets, were almost a curiosity in America.

Then suddenly everyone started talking about them as the perfect answer to cold winter nights and high fuel bills.

Some people must wonder what all the fuss is about.

You see, it's true that many flann sheets are disappointing. They're flin they pill and stretch out of shape. A make matters worse, they aren't even all that warm.

That's why I am so fussy ab flannel sheets we sell at Agath Corner.

My sheets are 100% cotton feather light yet downy thic The fabric is so closely wover interior designers use the ers, bedspreads, draperies beautiful.

My flannel sheets fro Corner keep you warm how cold your room right in summer wh cover on your bed.

Caring for then 100% cotton flann like a dream, getting better and better the more they're used. Of course, they're non-allergenic and non-static too.

The plain fact is not all flannel created equal. When you



Sateena Royale feels so plush, so luxurious, you'll want to kick off your shoes and wade right in. The look is pure class, no matter which of the 36 dazzling colors you choose. And this beauty is built to resist stains, soil, even odors. So give your room the Royale treatment. Sateena Royale.

You'll find it only among the Galaxys.

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WUHF

BOOKLETS

Continued from page 184

legendary *Delta Queen*. Historic ports-of-call, rollicking steamboatin' entertainment, outstanding Creole cuisine and comfortable accommodations. Two- to twelve-night cruises on the Mississippi and Ohio Rivers departing New Orleans, Memphis, St. Louis, St. Paul, Pittsburgh and Cincinnati. And save 15 percent on selected 1984 cruises with our "Steamboatin' Advantage" Fare. **Free.**

MISCELLANEOUS

66. Maytag Encyclopedia Of Home Laundry. This practical reference for homes and schools contains material on energy conservation, fibers, fabric finishes and stain and spot removal. Also included is information about home laundry planning and features available on laundry equipment. **The Maytag Company. Price, $1.25.**

67. "What Music Can Do For Your Child" is a 24-page booklet from Baldwin explaining the benefits of music. Famous concert artists offer expert advice on how a piano helps children, how to choose a piano and how to encourage practice. **Baldwin Piano & Organ Co. Price, 50 cents.**

68. Selecting The Best From The Rest—House Beautiful has produced a guide to help you make informed buying decisions for your home. The information will help you to identify quality and construction features so you can better know what to look for when shopping for fine lines of home furnishings. **House Beautiful Magazine, Hearst Corp. Price, $2.50**

69. Building A New Home? Thermal-crafted Home, computer-designed with technology from Owens-Corning Fiberglass, can save on fuel. **Owens-Corning Fiberglass Corp. Free.**■

STORES INTRODUCING THE RALPH LAUREN HOME FURNISHINGS COLLECTION

The following stores across the country will carry the Ralph Lauren Home Furnishings Collection this fall. Merchandise is expected to be in most of these stores by the end of this month.

L. S. AYRES & CO.	HIGBEE
Indianapolis	Cleveland
BAMBERGER'S	HUDSON'S
Newark	Detroit
BLOOMINGDALE'S	JORDAN MARSH
New York	Boston
BULLOCK'S	LAZARUS
Los Angeles	Columbus
BULLOCKS	LIBERTY HOUSE
WILSHIRE	Ala Moana
Los Angeles	MACY'S
BURDINES	New York
Miami	MACY'S
DAVISON'S	San Francisco
Atlanta	I. MAGNIN & CO.
DAYTON'S	San Francisco
Minneapolis	MARSHALL FIELD
DILLARD'S	Chicago
Little Rock	MEIER & FRANK
FILENE'S	Portland
Boston	NEIMAN-MARCUS
FOLEY'S	Dallas
Houston	J. W. ROBINSON'S
FREDERICK & NELSON	Los Angeles
Seattle	SHILLITO
FREDERICK & NELSON	RIKES
Bellevue Square	Cincinnati
	WOODWARD & LOTHROP
	Washington, D.C.

For additional information on the Ralph Lauren Home Furnishings shown in this issue, please see Product Information, page 188.



Our sofa is an overnight sensation.



t would be a wonderful world if all sofa/beds were created equal. Unfortunately, most feel like you're sitting on a park bench instead of a sofa. And sleeping on a park bench instead of a bed.

That's because they were made only for convenience, without so much as a nod toward the finer things in life. Like style and comfort, for instance. Important considerations at Aireloom.

That's why our sofa/beds are handsome pieces of furniture. Meticulously put together. And lovingly designed with an eye to beauty and a deep concern for the creature comforts. Why do we do it? Because, quite frankly, it's the only way we know how. We design for people who are as finicky about detail and fine craftsmanship as we are. An arrangement we covet.

In keeping with this philosophy we offer what our grateful customers tell us is a "staggering array" of decorator fabrics in the "widest range of textures and colors imaginable." Even in the most supple of genuine leathers.

But the real beauty lies beneath the surface. In our mattress. We wouldn't dream of making a mattress simply to suffer the occasional overnight guest. Instead, you'll find the very same exclusive Rip Van Winkle that's been providing support and consideration for countless backs since 1951. You needn't special order your mattress in 80" lengths, either. This extra lavish length isn't lavish to us. It's standard.

So, if you're looking for a sofa/bed that's not an excuse for a sofa, or an apology for a bed, look for Aireloom.

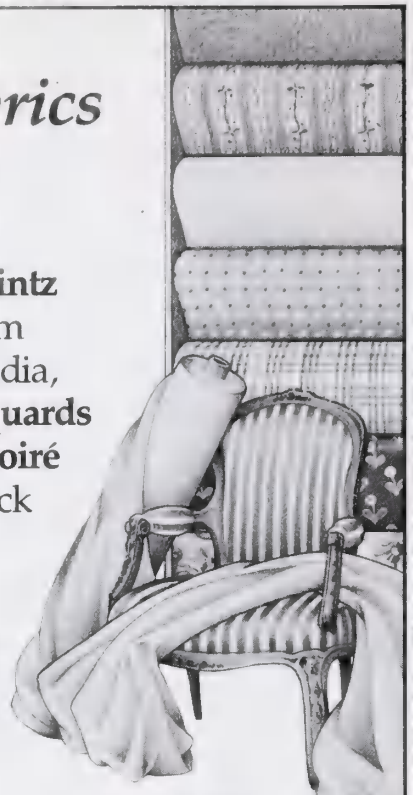
We don't make compromises. We make sofa/beds.

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PRODUCT INFORMATION

(R)—Retail store
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(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Page 22 to 23:* **Rabbit,** 19 inches long; **white ceramic basket planter** by J. Kenneth Zahn—Custom Flowers (R), 4933 Auburn Ave., Bethesda, MD 20814. **Wooden rabbit,** 12 inches long and **smaller rabbit, large redwood planter basket,** 22 by 16 by 12 inches deep, both by Reed Bros.—Pierrre Deux (R), 870 Madison Ave., New York 10021. **Terra-cotta oak-leaf basket,** 9 inch diameter; **lattice pot,** 12 inch diameter by Fresh Fields at Past and Present Shop, Bloomingdale's (R), 1000 Third Ave., New York 10021. **Trellis planter** #201 with leg base—Foster-Kevill (R), 15102 Weststate St., Westminster, CA 92683. **White birch log box,** 9 by 18 by [illegible] inches high—Carlson/Kayla Design Associates (R), 115 W. 28th St., New York 10001. **Terra-cotta pot with twisted handles, terra-cotta urn-shaped pot**—Pot Covers (R), 101 W. 28th St., New York 10001. **Venezia cachepot**—Country Floors Inc. (R), 300 E. 61st St., New York 10021. **Small terra-cotta cube**—Conran's (R), 160 E. 54th St., New York 10022.

HB LOOKOUT

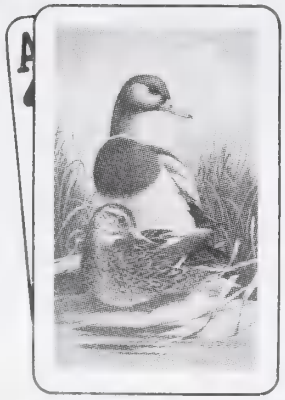
●*Page 40:* The following is a list of addresses for obtaining the museum catalogs mentioned: *Black Folk Art in America,* $22 paperback, The Corcoran Shop, Corcoran Gallery of Art, 17th St. and New York Ave., N.W., Washington, D.C. 20006. Museum shop catalog, $1. *American Folk Art: Expressions of a New Spirit,* $20.50 ppd., paperback (NY residents add tax), Museum of American Folk Art, 49 W. 53rd St., New York 10019. *Kanban: Shop Signs of Japan,* $19.45 ppd. paperback, Peabody Museum of Salem, East India Square, Salem, MA 01970. *American Folk Painters of Three Centuries* by Jean Lipman with Tom Armstrong, $6 ppd., paperback (NY residents add tax), Whitney Museum Book Store, 945 Madison Ave., New York 10021. *Interiors,* $10 ppd., paperback, Hazlitt, Gooden & Fox, 38 Bury St., St. James's, London SWIY6BB. *Pattern* and *For the Tabletop,* each $7.50 ppd. paperback (NY residents add tax), American Craft Council, Publication Sales, 401 Park Ave. So., New York 10016. *The Architecture of Luis Barragan,* $17.45 ppd., paperback; *The History of Photography* by Beaumont Newhall, $20.45 ppd., paperback—both from the Museum of Modern Art, Publications Sales and Service, 11 W. 53rd St., New York, 10019; catalog of museum publications, free.

RALPH LAUREN HOME FURNISHINGS

●*Page 75:* **Polished-steel daybed** #8330, 82 by 33 by 36 inches high—Henredon (M), Box 70, Morganton, NC 28655. **Round Hill blue- and white-striped linen standard pillowcase,** 21 by 33 inches, $170 each, **blue- and white-striped linen breakfast sham** (not available), **blue- and white-striped linen twin sheet,** 70 by 118 inches, $350; **white linen comforter cover,** 70 by 93 inches, twin size, $700—Ralph Lauren Home Furnishings Inc. (M), 1185 Avenue of the Americas, New York 10036.

●*Page 76 to 77:* **Designer:** Nelson Ferlita of Mark Hampton, Inc. 654 Madison Ave., New York 10021. **Fancy Stripe blue and white linen tablecloth,** 72 by 90 inches, $500; 72 by 108 inches, $575; 72 by 126 inches, $625; 72 by 144 inches, $675; **blue and white linen napkins,** 22 by 22 inches, $55 each; **White ceramic dinner plates,** $15 each; **large salad bowl,** $42.50; **medium salad bowl,** $32.50; **small salad bowl,** $27.50; **genuine pine hand-rubbed light and dark wooden bowls** (no stripe), 15 inches, $175; 13 inches, $150; 10 inches, $100; 7 inches, $50; **Polo iced tea glasses, 24 percent lead crystal,** set of four, $125—Ralph Lauren Home Furnishings Inc. (M), 1185 Avenue of the Americas, New York 10036. **Blue and white spatterware antique**

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pitcher—John Rosselli (T), 255 E. 72nd St., New York 10021.

●*Page 78 to 79:* **Blue- and white-striped linen and cotton fabric,** custom order only; **cashmere throw,** 70 by 56 inches in camel and white, $675; **blue and white oxford cloth,** 100 percent cotton (white not available as yardage), $19.50 per yard—Ralph Lauren Home Furnishings Inc., 1185 Avenue of the Americas, New York 10036. **Lacquered bamboo table** #1974 (one of a pair), **brass candlestick** #8911-2, **brass cup** #8436 **with flowers, yew wood joint stool, oak folding table** #8805, **Windsor child's chair** #8806—Kentshire Galleries (R&T), 37 E. 12th St., New York 10003. **Upholstered armchair with ottoman,** 35 by 39½ by 33½ high, arm height, 23½ inches; **two chairs** #7123, 28 by 27 by 37½ inches, arm height, 25 inches; **deck** #9302-26 and **sideboard** #9302-21, 61 by 20 by 80 inches high, overall; **camelback sofa** #7364, 86 by 33½ by 37½ inches high, arm height, 27½ inches; **polished-steel daybed** #8330, 82 by 33 by 36 inches—Henredon Furniture (M), Box 70, Morganton, NC 28655. **Blue and white porcelain**—John Rosselli (T), 255 E. 72nd St., New York 10021.

●*Page 80 to 81:* **Polished-steel daybed,** reminiscent of Art Nouveau imitates old European process of iron washed clean and polished by hand—Henredon (M), Box 70, Morganton, NC 28655. **Rug**—Coury Rugs Inc. (T), 515 Madison Ave., New York 10002. **Table setting: wooden chargers,** light or dark, 13 inches, $60 each; **solid blue hand-blown glass pitcher, Steeplechase collection, large or small,** both 64 ounces, $100, **blue goblets,** $35 and $50; **red or blue striped Regatta flatware, salad fork,** $14; **dinner fork,** $14; **dinner knife,** $14; **place spoon,** $14; **five-piece placesetting,** $70; **homespun plaid napkins,** 20 by 20 inches, $7.50—Ralph Lauren Home Furnishings Inc. (M), 1185 Avenue of the Americas, New York 10036.

●*Page 82 and cover:* **Scarlet cotton flannel sheets: twin flat,** 72 by 105 inches, $42; **twin fitted,** 39 by 75 inches, $42; **full flat,** 84 by 105 inches, $52; **full fitted,** 54 by 75 inches, $52; **queen flat,** 90 by 111 inches, $62; **queen fitted,** 60 by 80 inches, $62; **king flat,** 108 by 111 inches, $72; **king fitted,** 78 by 80 inches, $72; **scarlet cotton flannel standard pillowcase,** 20 by 33 inches, $50 per pair; **Woodsman Plaid pillow shams (ruffled), standard,** $40; **king,** $50; **European square,** $50; **Buffalo Check plaid wool blanket,** 70 by 90 inches, $250; 90 by 96 inches, $340; **Homespun Plaid/denim reversible comforter, polyester fill, twin,** $190; **queen,** $250; **king,** $300; **Mattress Ticking dust ruffle, twin,** $72; **queen,** $100; **king,** $120; **Patience gathered bedskirt, twin,** $225; **full,** $250; **queen,** $280; **West Coast king,** $315; **Mattress Ticking placemat; Concho hand-hammered flatware, all silverplate; all 18/8 stainless: five-piece placesetting,** $150; $100, **salad fork,** $30; $20, **dinner fork** $30; $20, **dinner knife,** $30; $20, **place spoon,** $30; $20, **teaspoon,** $30; $20, **Reindeer plates, mugs, bowls: dinner plate,** $20; **salad plate,** $14.50; **round chop plate,** $47.50; **mug,** $12.50; **large salad bowl,** $56; **medium salad bowl,** $42.50; **small salad bowl,** $36.50, **Woodsman plaid plates: dinner plate,** $20; **salad plate,** $14.50, **Regatta wooden plates with red stripe: 11-inch dinner plate,** $40; **9-inch salad plate,** $25, **Navaho rugs: Chief** 60 by 66 inches, $300; **Trader,** 4 by 6 feet, $300; 6 by 9 feet, $600, **throw pillows, zip and interlined with waterfowl feather filling:** 14-inch square plain edge, $30; **18-inch square plain edge,** $45; 24-inch square plain edge, $70; 14-inch round with ruffle, $30 in tartans, Woodsman Plaid, Homespun Plaid, denim, Ticking, Oxford Stripe; **Reindeer rug,** 34 by 56 inches, $150; **Woodsman Plaid rug,** 4 by 6 feet, $300; 6 by 9 feet, $600—Ralph Lauren Home Furnishings Inc. (M), 1185 Avenue of the Americas, New York 10036.

INVEST IN QUALITY

●*Page 84 and 85:* **Liverpool corner cupboard,** 85 by 51 by 24 inches deep, available painted or stained, $1,255 as shown, painted inside and out, winterpine-green outside and Chinese-red inside; stained, $1,139; stained either inside or outside, on the East Coast $1,200 (West Coast prices slightly higher)—Habersham Plantation Corp. (M), PO Box 1209, Toccoa, GA 30577. Catalog, 3rd edition, $10. **French chest** #4102, 34¼ by 50½ by 20¼ inches deep approx. $1,940 Baker Furniture (M), 917 Merchandise Mart, Chicago 60654. **Bench** #145 with carved mahogany claw and ball legs, 26½ by 44½ by 19¼ inches deep, seat 17 inches high; fabric #6088,

(Continued on page 190)

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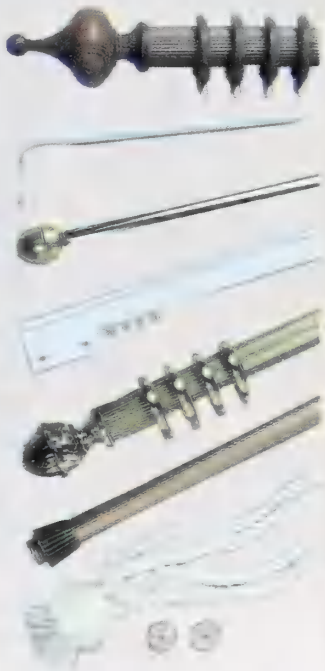
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PRODUCT INFORMATION

Continued from page 189

color 92, grade 25—788 Pearson Co. (M), PO Box 2838, 1420 Progress St., High Point, NC 27261. **Sofa** #8324 with Surrey finish, 36 by 88 by 33½ inches deep, arm 28 inches, fabric #21-2806-888I $3,038 Henredon Furniture Co. (M), PO Box 70, Advertising Department, Morganton, NC 28655. **Queen Anne armchair** #6855-71, upholstered seat, 39 by 19 by 20½ inches deep in Desert Beige with Ceraglaze finish $409.95 The Lane Co. Inc. (M), Altavista, VA 24517. **Desk** #8215, 18th century, 38½ by 21 by 15 inches deep, writing level, 30½ inches $2,110 Sutton Reproductions Inc. (M), PO Box 11803, Winston-Salem, NC 27106. **Mule Ear armchair** #095, Contemporary Classics group, 35 by 23½ inches wide, 26 inches from arm top $133 Nichols & Stone (M), 232 Scherman St., Gardner, MA 01440. **Oriental side chair,** 31½ by 20 by 16 inches deep approx. $300 White Furniture Co. (M), Mebane, NC 27302. **Round ottoman with tufting** #400, 38 by 14 inches high $650 Baker Furniture (M), 917 Merchandise Mart, Chicago, IL 60654.

●*Page 86 and 87:* **Leather sofa** #6913 in Banana 1730, 32 by 80 by 37 inches deep, seat height, 18 inches, seat depth, 21 inches, arm height, 21 inches $2,547.50 Emerson Leather (M), Market Square, 305 W. High St., High Point, NC 27261. **Nevada sofa** #1366-2, 65 by 31 inches high, ottoman and chair also available $1,904 Burris Industries (M), PO Box 698, Lincolnton, NC 28092. **Wood frame armchair** #99-7510, 32½ by 24½ by 25 inches deep $713 Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Wing armchair,** Heritage #1730-31 by 31 by 29½ inches deep approx. $1,884 Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Fish armchair,** Heritage #8790, 28 by 31 by 32½ inches deep $1,691 Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Demi-Shelter chaise lounge** #[illegible] 38 by 74 by 34 inches high, cotton strips $2,400 Swaim Originals Inc. (M), Box 4147, Archdale Branch, High Point, NC 27263. **Ottoman** #33-884, 21 by 19½ by 18 inches deep, 60 percent cotton/40 percent silk $341 Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Demi-Shelter sofa** #865, 90 by 36 by 34½ inches high, 100 percent silk $2,300 Swaim Originals Inc. (M), Box 4147, Archdale Branch, High Point, NC 27263. **Chesterfield sofa** #22-936, 33 by 86½ by 36 inches deep, arm height, 28 inches, seat height, 19 inches in Grape $3,018 Century Furniture Co. (M), PO Box 608, Hickory, NC 28603.

SMALL JEWEL OF A HOUSE

●*Pages 88 and 89:* **Plans available**—HB Wood/Wool House, HB 1-83, Princeton Plans Press, PO Box 622, Princeton, NJ 08540. How to order plans: 1 set, $95; 3 sets, $135; extra sets, $25 each. Make certified check or money order payable in U.S. currency to Princeton Plans Press. May be ordered by telephone (609) 924-9655 using MasterCard or Visa, no COD's. Items shipped to Canada subject to Canadian tariff. Plans not returnable; not refundable. **Designer:** Mark Simon, Moore Grover Harper, Essex, CT 06426. **Decorator:** Abbey Darer, 17 W. 54th St., New York 10019. **Sponsors:** The Wool Bureau Inc., 360 Lexington Ave., New York 10017; American Wood Council, 1619 Massachussetts Ave. N.W., Washington, DC 06002.

●*Page 88 and 89:* **Roofing**—Georgia Pacific (M), 133 Peachtree St. NE, Atlanta, GA 30303. **Windows and glass doors**—Marvin Windows and Doors Inc. (M), Warroad, MN 56763. **Interior/exterior wood doors and energy-saving exterior doors**—C.E. Morgan (M), PO Box 2446, Oshkosh, WI 54903. **Exterior trim**—California Redwood Association (M), 591 Redwood Highway, Suite 3100, Mill Valley, CA 94941. **Redwood deck**—California Redwood Association (M), 591 Redwood Highway, Suite 3100, Mill Valley, CA 94941. **Quantum Series white chaise**—Brown Jordan (M), 150 E. 58th St., New York 10022. **Antique round wicker table**—Finitney & Co. (R), 838 Farmington Ave., Farmington, CT 06032. **Wicker tray, iced tea pitcher, 100 percent cotton blue- and white-checked dish towel**—Conran's (R), 160 E. 54th St., New York 10022. **Iced tea glasses**—Lenox Inc. (M), Old Princeton Pike, Lawrenceville, NJ 08648; G. Fox & Co. (R), 960 Main St., Hartford, CT 06103.

●*Page 90:* **Octagonal glass topped table** #831, 56 by 56 by 29½ inches; **open-arm chairs** #963-A, 23½ by 23½ by 39 inches high, seat height, 18½ inches, arm height, 27 inches—Century Chair Co. (M), Box 608, Hickory, NC 28601. **Heavy damask tablecloth over white wool**—Consignors Corner (R), 979 Farmington Ave., Farmington, CT 06032. **English porcelain white and blue antique dinner plates**—Mill House Antiques (T & R), Rte. #6, Woodbury, CT 06798. **Patricia placesetting, silver-plated**—Oneida Ltd. Silversmiths (M), Oneida, New York 13421. **Stemmed water glasses**—Lenox (M), Old Princeton Pike, Lawrenceville, NJ 08648; G. Fox & Co. (R), 960 Main St., Hartford, CT 06103. **English cut glass wine decanter,** c. 1830; **English cut glass wine glasses,** c. 1820—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Antique crystal salt cellars, blue and white porcelain wine coaster**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. **Majolica pitcher and fruit dish**—The Secret Garden (R), 252 E. 62nd St., New York 10021. **White footbath with flowers**—Howard Kaplan's French Country Store (T&R), 35 E. 10th St., New York 10003. **Brighton chandelier, six arms with white gloss finish**—Sirmos (T), 979 Third Ave., New York 10022. **Antique pine blanket chest**—Mike Bell Antiques (T & R), 60 E. 10th St., New York 10022; 220 W. Kinzie St., Chicago 60610. **Arlequin chair,** upholstery colorway #56, design #4146, 100 percent wool/satin-Manuel Canovas Inc. (T), 979 Third Ave., New York 10022. **Pair of white ginger jars**—Paul Hanson Co. Inc. (M), 610 Commercial Ave., Carlstadt, NJ 07072. **White Roman window shades, 100 percent worsted voile fabric**—Anglo Fabrics Co. (M), 1407 Broadway, New York 10018. **French bread basket**—G. Fox & Co. (R), 960 Main St., Hartford, CT 06103. **Basket with tree**—Conran's (R), 160 E. 54th St., New York 10022. **Interior wood trim**—Wood Molding and Mill Work Producers Inc. (M), 1730 Skyline Blvd., Portland, OR 97229.

●*Page 91, 92 and 93:* **English pine tall case grandfather clock with painted face,** c. 1870, **pine chest of drawers**—Mill House Antiques (T & R), Rte. 6, Woodbury, CT 06789. **Antique clock one day timepiece—and**

Ave., New York 10021. **Art and architecture books**—The Museum Store (R), Museum of Modern Art, 11 W. 53rd St., New York 10019.

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Architect: Richard Sawicki, East Vista, South Salem, NY 10590. **Landscape horticulturist:** Mathew A. Rollins, Ludlow Woods Rd., Millbrook, NY 12545. **Builder:** L. & S Delaney Builders Inc., Box 483, Clinton Corners, NY 12514. **Kitchen cabinets** *(not shown):* Jeff Spiers, Bulls Head Rd., Stanfordville, NY 12581.

● *Page 108 and 109:* **Antique Aubusson rug pillows on wing chairs**—The Pillowry (R), 1034 A Lexington Ave., New York 10021. **Chicken and hen pillows on wing chairs**—Mabel's (R), 1046 Madison Ave., New York 10021. **White pillows on sofa**—Paper White Ltd. (M), PO Box 956, Fairfax, CA 94930. **Antique needlepoint pillow on sofa**—Trevor Potts (R), 1011 Lexington Ave., New York 10021. **Throw on wing chair**—Antartex (R), 903 Madison Ave., New York 10021. **Spode orange dessert plates (4), English, c. 1810, green and orange Coalport soup plates (7), English, c. 1820, Coalport oval dish on trunk, c. 1820**—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Antique botanical plates, paisley throw**—Random Harvest (R), 60 W. 75th St., New York 10023. **Red tole cachepot**—Circa David Barrett Ltd. (T), 979 Third Ave., New York 10022. **Fennel pitcher by Eigen Arts**—Macy's Cellar (R), Herald Square, New York 10001.

● *Page 110 and 111:* **Lettuceware, handmade**—Circa David Barrett (T), 979 Third Ave., New York 10021. **Pitchers on table and green-rimmed Wedgwood, c. 1840, plates**—Bardith (R), 901 Madison Ave., New York 10021. **Kilim rug pillow on bed**—The Pillowry (R), 1034A Lexington Ave., New York 10021.

● *Page 112:* **White pillow**—Paper White Ltd. (M), PO Box 956, Fairfax, CA 94930.

● *Page 113:* **White European pillow shams, 36 inches square**—Paper White Ltd. (M), PO Box 956, Fairfax, CA 94930. **Antique needlepoint pillow**—Trevor Potts (R), 1011 Lexington Ave., New York 10021. **Antique needlepoint-covered bench**—William Doyle Galleries (R), 175 E. 87th St., New York 10028. **Antique blue-rimmed botanical plate**—Random Harvest (R), 60 W. 75th St., New York 10023. **Hand-painted cat** pillow Mabel's (R), 1046 Madison Ave., New York 10021. *Throughout:* **All windows and bed treatments**—Jody and Jackee Neal, 500 Garland St., Memphis, TN 38104. **Furniture restorer**—Floyd Rosini, Rudd Pond Rd., Millerton, NY 12546. **Art advisors**—Trapp Associates Inc., 124 E. 91st St., NY 10028.

THE EASIEST PERENNIAL

● *Page 116 to 119:* **Some sources for Hemerocallis**—Floyd Cove Nursery, 11 Shipyard Lane, Setauket, NY 11733 (free catalog); Gilbert H. Wild and Son, Inc., Sarcoxie, MO 64682 (full-color catalog, $2); Wayside Gardens, Hodges, SC 29695 ($2 deductible from first purchase, full-color). For $2.50 a year you can join the *American Hemerocallis Society* and receive its informative illustrated journal. Write to Joan D. Senior, Secretary, Rte. 2, Box 360, De Queen, AR 71832. The organization has local chapters throughout the country.

DELECTABLE DINNER OF PHEASANT

● *Page 125:* **Calphalon cookware**—Commercial Aluminum Cookware Co. (M), PO Box 583, Toledo, OH 43693.

● *Pages 126 and 127:* **Old Avesbury fine bone china dinner plates, soup plates, platters, soup tureen and stand**—Royal Doulton (M), 700 Cottontail Lane, Somerset, NJ 08873. **Provence crystal water goblets**—Baccarat (R), 55 E. 57th St., New York 10022; J.B. Hudson Jewelers (R), 770 On The Mall, Minneapolis, MN 55403. **Heart-shaped copper tray**—Martha Stewart Inc. (R), 48 South Turkey Hill, Westport, CT 06880. **Shaker tilting chairs and New Hampshire table**—John Keith Russell Antiques (R & T), Spring St., South Salem, NY 10590.

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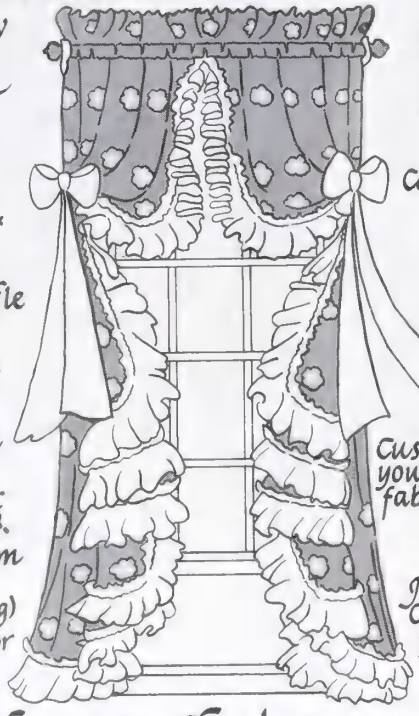
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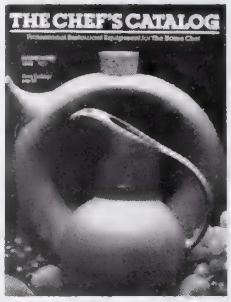


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Homespun Crafts

Our thoughts, ideas, and quality products have been gathered for you in our 22 page, full-color catalog. Our Heritage Collection includes 100% woven cotton bedspreads, table skirts, country curtains, dust ruffles, thermal blankets and dining table ensembles. We also list pewter ware and brass accessories; handcrafted items too! Come join us for a shopping spree Catalog, $1.00.

2

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Shoreham Classics presents, ARROW, the shirt America lives in. For Him, an extraordinary variety of sportswear *and* dress shirts. Including [illegible] and TALL, regular and tapered. Plus the right ARROW ties and accessories. For Her, sweaters, blouses, shirts, knit tops. All with affordable ARROW quality. All with the ARROW guarantee. Other catalog 50¢

4

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Have an art experience with Linda Hayman's Art Poster Company's new, expanded color catalog of over 48 pages featuring a vast selection of contemporary graphics, silkscreens, botanicals, classical posters, pop art, orientals, children's art, photographic posters and custom framing. To receive this unique and comprehensive catalog send $2.00.

6

Fashion Splash



This 1983 full color catalog has it all ... Whether your looking for shoes, lingerie, sportswear, dresses, exercisewear, or you just want a sneak preview of our latest *swimwear*. And if you have had trouble in the past with a proper fit this catalog is definitely your answer because if you are large or small you can order our suits by cup size. Just to add a little bonus we will refund the $3.00 catalog purchase with your first order

7

PEACHTREE REPORT

Peachtree's Fall Report brings you the best of the new season's fashions, shoes and accessories ... to live, work and play in with ease, pleasure and comfort. You'll also find fresh, original gift and decor ideas plus the convenience of shopping at home. Send **$2.00.**

10

AMERICAN EXPRESS

American Express. We have traveled across the country and around the world to assemble our 1983 Expressly Yours® Holiday gift collection. You'll find innovative, unusal and memorable items perfect for yourself or someone special.
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13

BEAR CREEK COMPANY

Unique and exclusive toys for kids of all ages. Full-color catalog contains a delightful collection of gifts for boys and girls. Fun, educational and sensibly priced-...most under $20. **Bear Creek Company. FREE.**

8

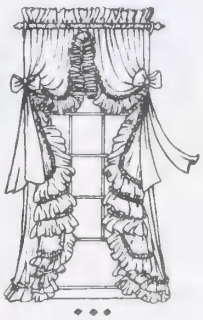
The Sir Thomas Lipton Collection



Savor this offering of the world's rarest, finest teas plus scrumptious foods and lovely accessories to complement the tea experience. Indulge yourself with this 32-page color catalog that offers everything you need to enjoy the centuries-old custom of tea time. FREE.

11

Dorothy's Ruffled Originals,® Inc.



Our custom-made ruffled curtains and accessories are beautiful in any setting. Choose from feminine eyelet, crisp chintz, country calico, many other fabrics. **Dorothy's Ruffled Originals, Inc.** Catalog, swatches, **$4.00.**

14



ALL IN GOOD TASTE. Spiegel's newest catalog for creative cooking and gracious entertaining. Collection features wares from Calphalon, Cuisinart, Mikasa, Katja, Block china. All this, plus the convenience of at-home shopping. Yours for just **$2.00.**

9

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Bolind celebrates Christmas with an A to Z range of problem-solving gifts. Sit back and make your selection from a catalog of 80 idea-packed pages. Down-to-earth staples, bright new stars, little luxuries. All wonderful finds for kith and kin. **Bruce Bolind. $1.00**

12

Lawson & Marcia Hill

Lawson Hill Shoe Company guarantees total comfort with proven style in its extensive collection of top name-brand fashion and casual shoes. Featuring in depth inventory of sizes 3 through 13 in full scale of widths. 24 page full color catalog, **FREE.**

15

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16

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19

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22



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17

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Bring a toy store to your doorstep. Not just *any* toys, but the highest-quality educational toys available in the world. Our award-winning catalog features hundreds of toys & games that encourage kids to explore and create . . . toys that develop the intellect, imagination and love of learning. Toys To Grow On. $1.00

20

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23

SW STURBRIDGE YANKEE WORKSHOP

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18

Fran's
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21

BAY COUNTRY LIFE™

Bay Country presents a distinctive new collection of apparel for men and women. Stylish, all-natural fabrics of rich suedes, elegant silks and fine woolens—many exclusives. Plus an unusual assortment of home decorating accents, solid wood carvings and heirloom collectibles. $1.00

24



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25

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28

the enchanted doll house

Our 20th Birthday Celebration Catalog brings all the magic of our Vermont Toy Shop to you in full color. Page after page of exceptional playthings — many exclusively ours. Play and collector Dolls, wonderful Toys, Books, Stuffed Animals, beautiful Dollhouses, and hundreds of Miniatures. **The Enchanted Doll House. $2.00**

31

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The Talbots



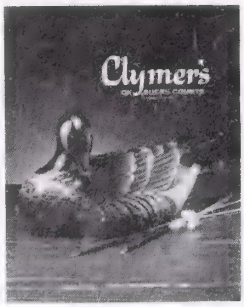
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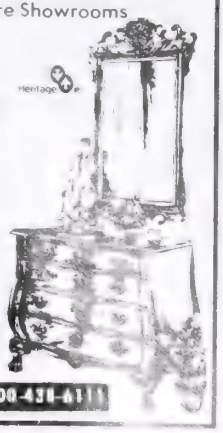
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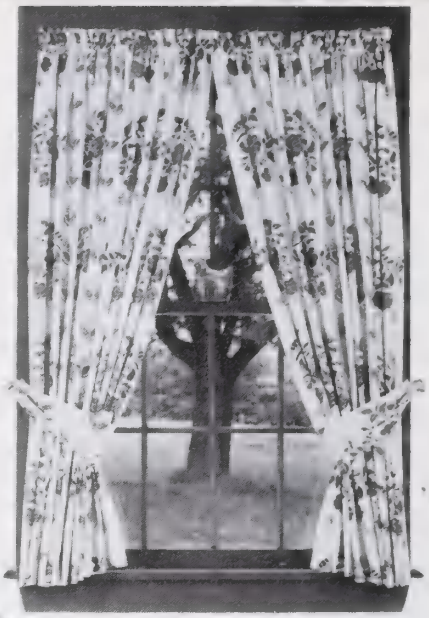
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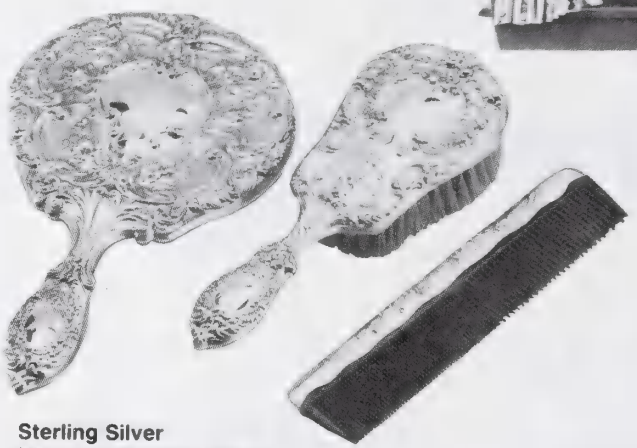


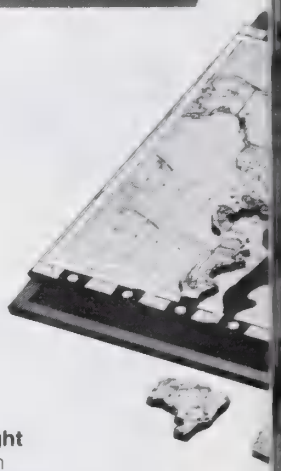
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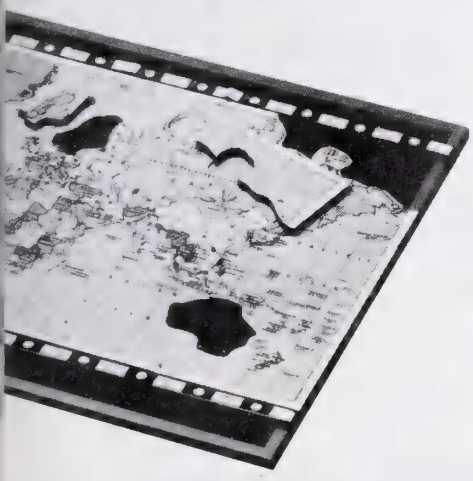


Primping Mirror. A cast aluminum confection of cupids and curlicues for a modern romantic's dressing table. 12" x 17" $22.50 ppd. Catalog of "Old South" reproductions, $1. Moultrie Mfg. Co., HB10, Box 1179, Moultrie, GA 31768 or call 800-841-8674

with Frances Needles

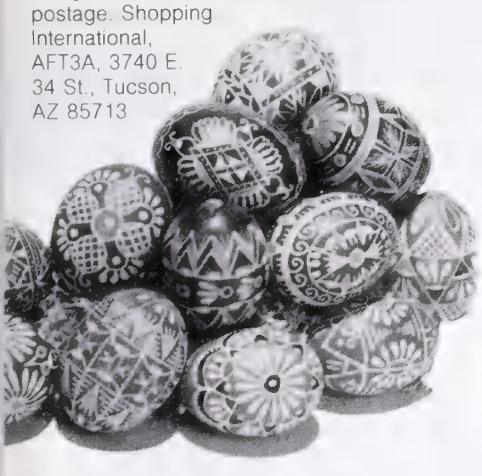
Make Note Of This Music Box for a student nurse or helpful RN. Handpainted bisque beauty 5" tall spins to "A Spoonful Of Sugar Helps The Medicine Go Down". $10.98 ppd. Miles Kimball, 33 Algoma Blvd., Oshkosh, WI 54906





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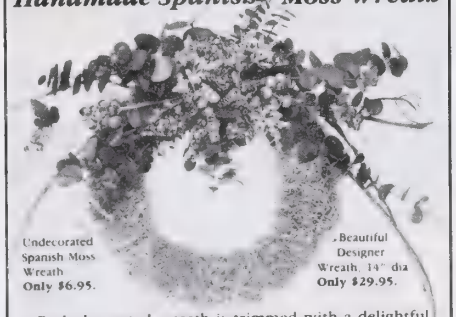
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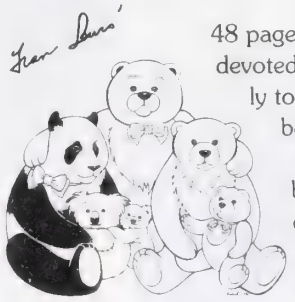
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1515 Shaving Set $19.98



SAVE A BIG 33%!

A Christmas Tree in Glass for holiday entertaining! Festive platter has design in raised relief with clear glass and "sand" texture combo. About 12½", giant-sized for cookies, cakes, cheeses. American-made by Pilgrim Glass, gift-boxed.
5560 Tree Platter, was $11.98. **$7.99**



SAVE A TIDY 29%!

Graceful Swan Solid Wood Hangers in a set of 2. Name printed in blue on white, all hand-painted pastels. Sturdily crafted to really last. 13⅜x5½". Were $3.50 each.
2624 Swan Hangers. 1 Pair $4.99



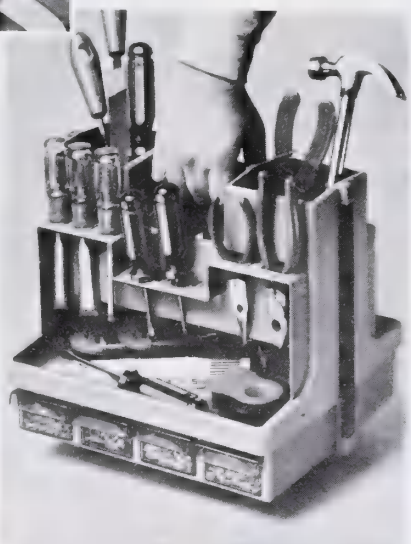
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Create a Place for things that clutter with our three split willow wall baskets. Handy for bills, letters, coupons, knitting needs—pretty for dried flowers, too. Set of 3, 7⅛", 8⅛" and 9¼" tall, handwoven in China for us alone.
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2483 Portfolio, was $10.98. **$8.99**
2482 Tote. Was $15.98. **$12.99**
2484 Both. Set was $24.98. **1 Set $20.99**



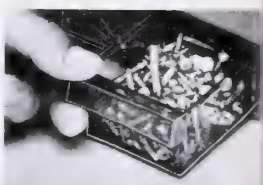
SAVE 35%!

Tool Caddy in tough ye lightweight plastic, molded into 6 compartments and 22 cut-outs. 8 drawers for small things in clear acrylic—lift-and pull action prevents spill 12¾x11¾x12" tall, in blue. Tools not included. Our exclusive from Italy, was $16.98.
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7884 Burgundy Bag $17.99
7885 Taupe Bag $17.99



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Quartz LCD Watch shows hour, minute, second, date. Red plastic band, 1" face. For kids, adults. How-to's.
8050 Wristwatch, was $6.98. **$4.99**



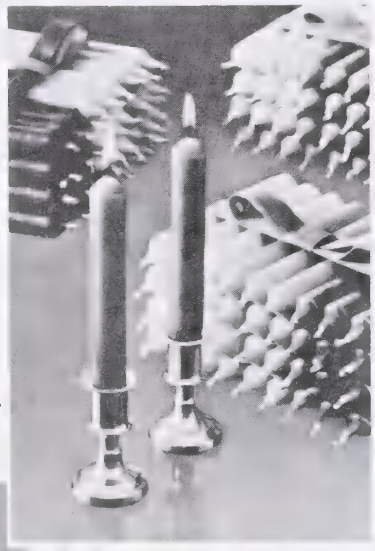
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Solid Brass, brilliantly burnished! Weighs over a pound, personalized with initials and house number. 5⅜" tall, screws included. Was $11.98.
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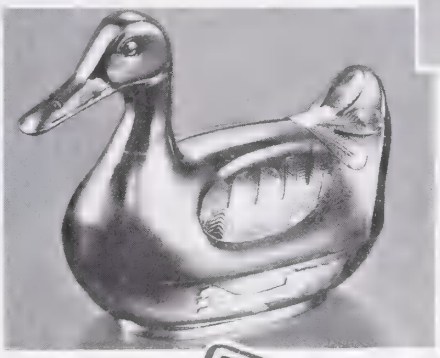
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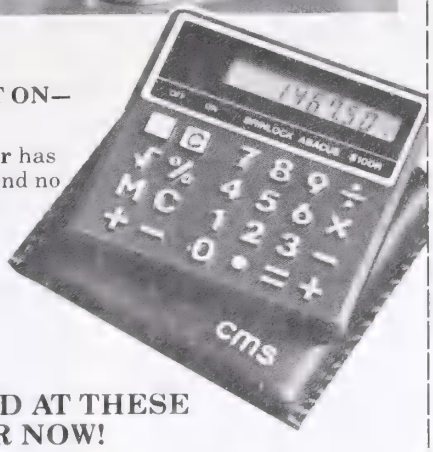
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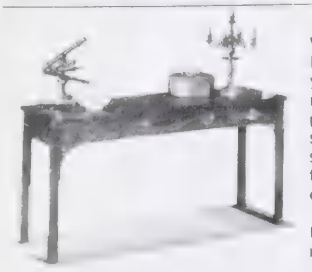
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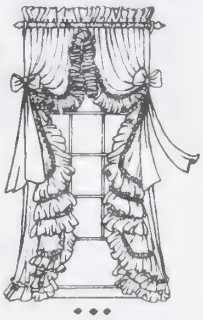
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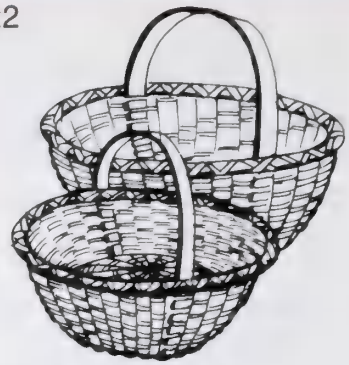
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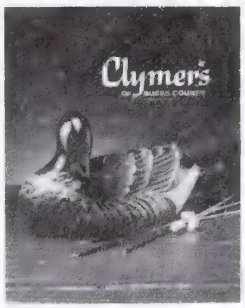
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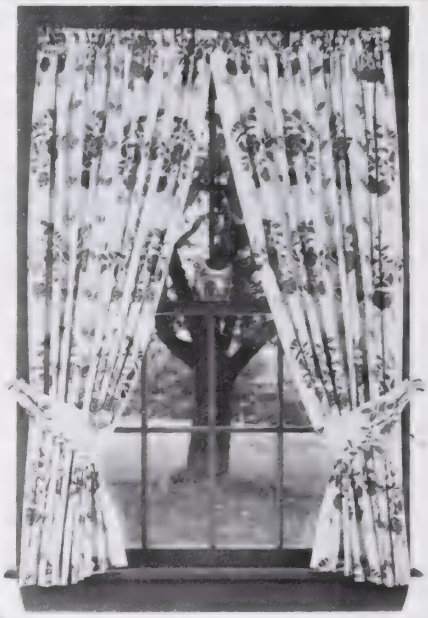


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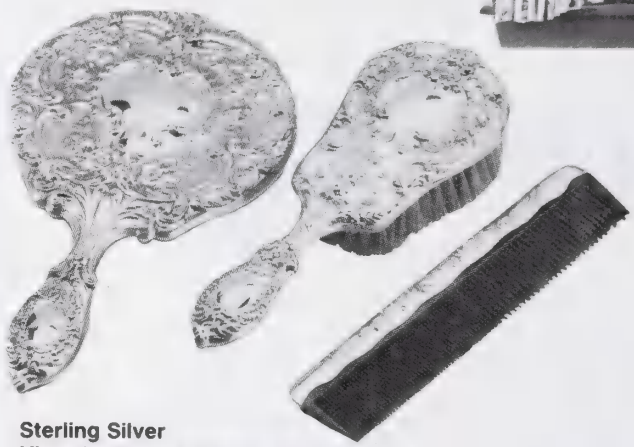
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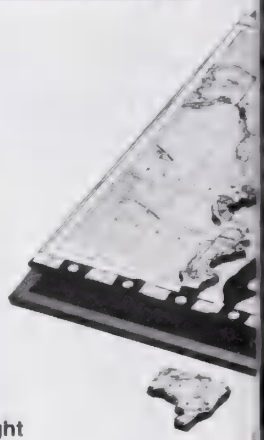
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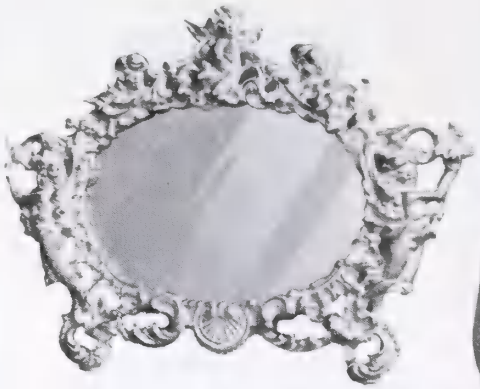
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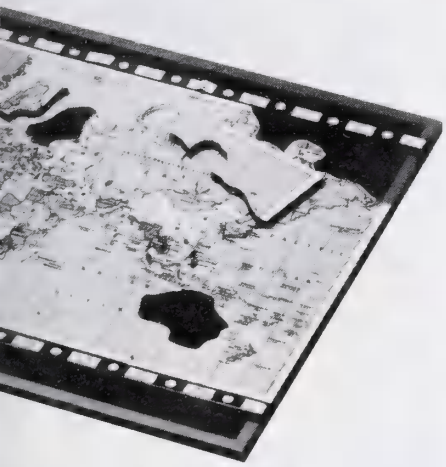
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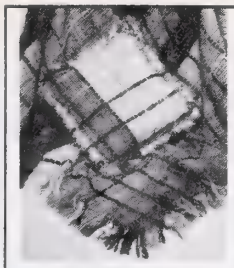




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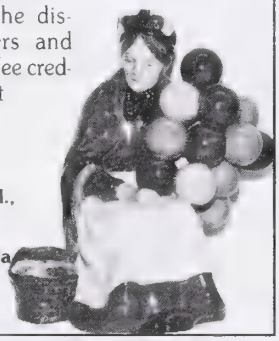
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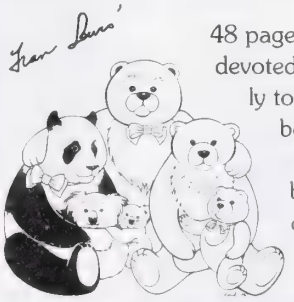
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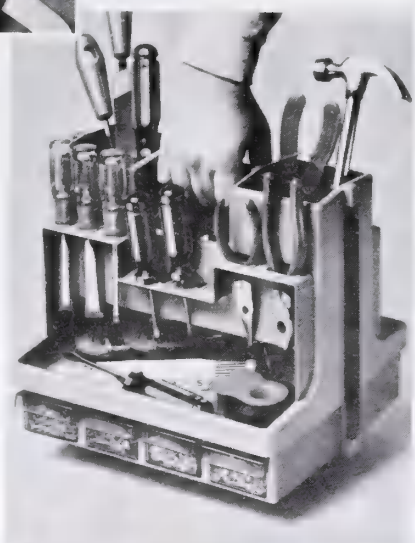
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8050 Wristwatch, was $6.98. **$4.99**



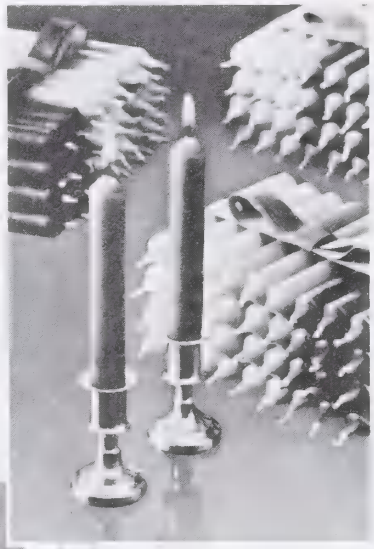
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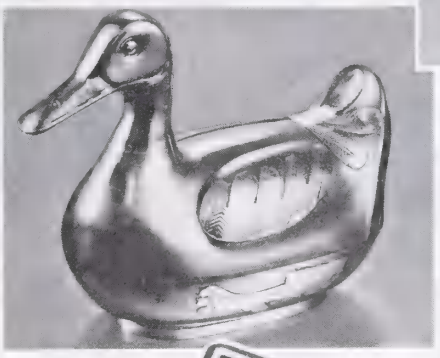
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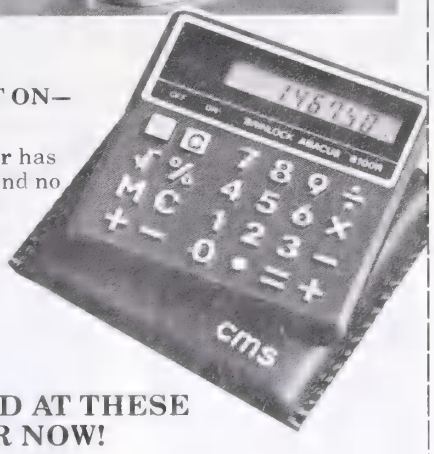
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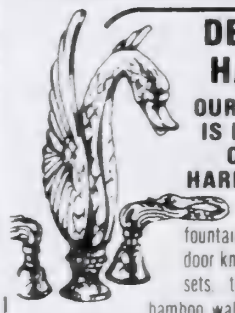


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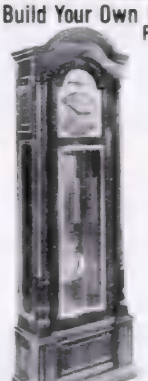
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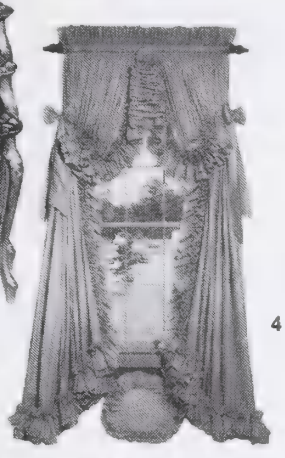
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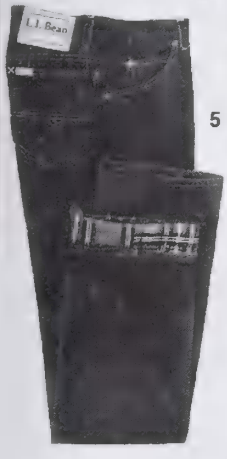
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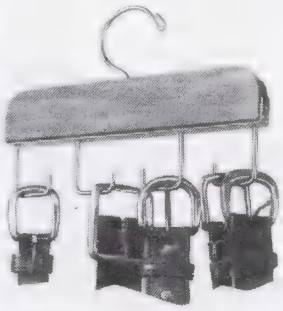
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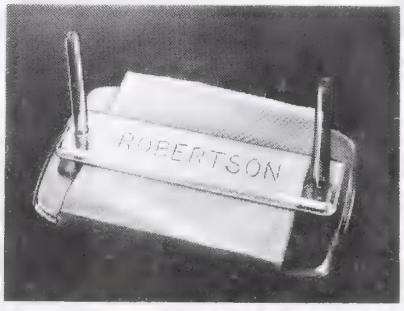
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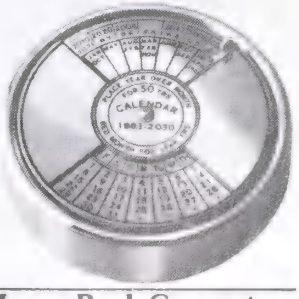
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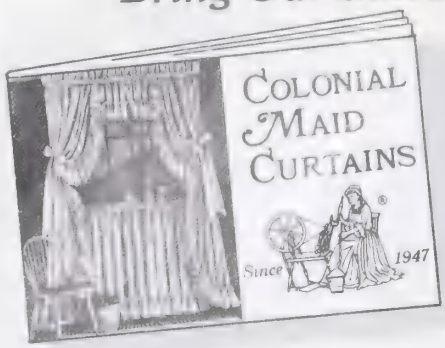
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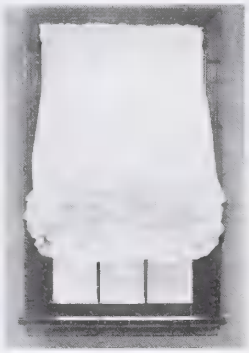
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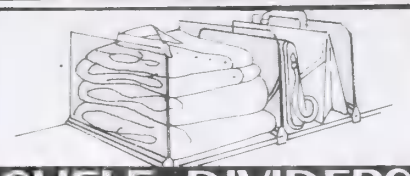
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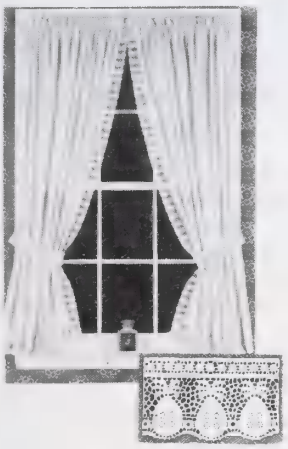
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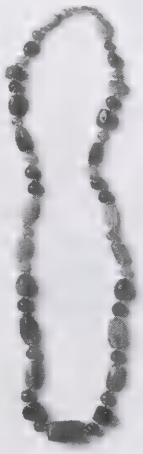
2 Supersoft Leather Cigarette Case from Italy. Holds any size smokes plus keys, cash and credit cards in a pair of zip pockets. Completely lined and monogrammed for good measure. (Print any two initials). Pretty assorted colors. $12.98 each; 2 for $25. Add 95¢ postage. Ferry House, HB10, Briarcliff Manor, NY 10510

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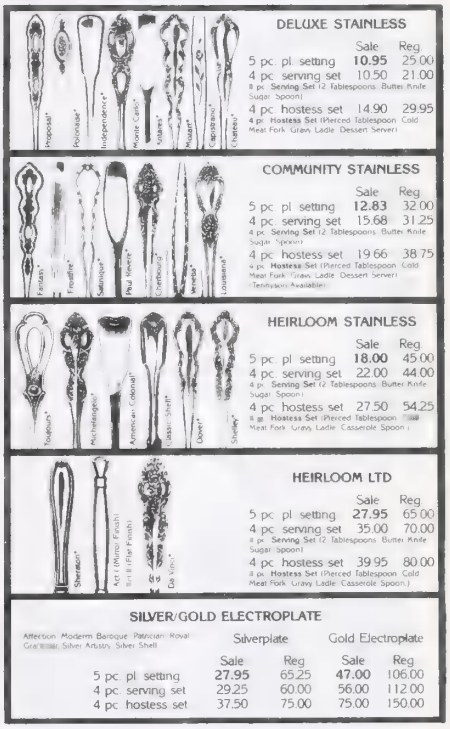
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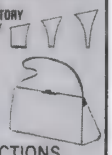
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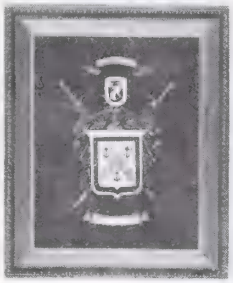
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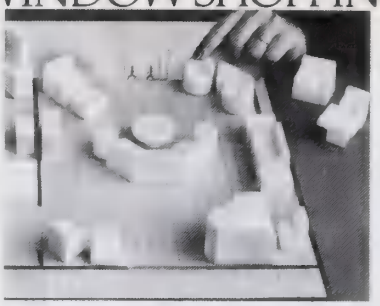
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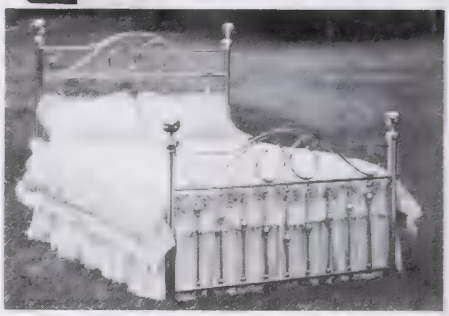


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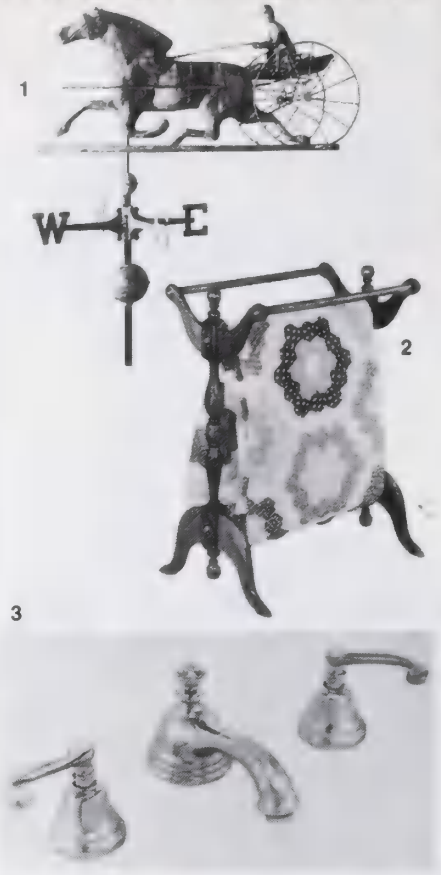
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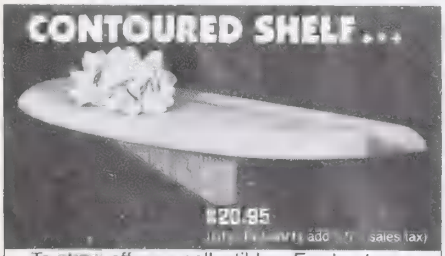


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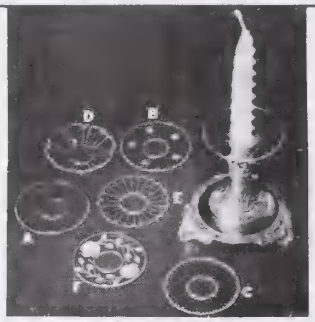
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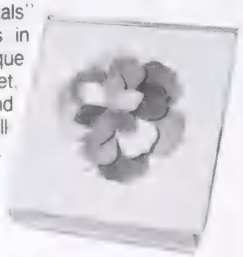
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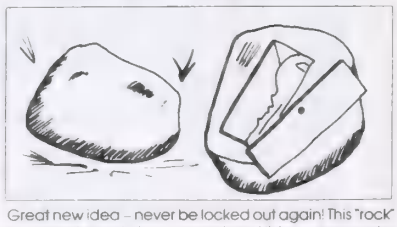
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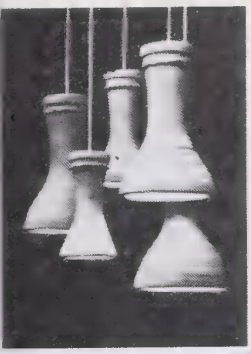


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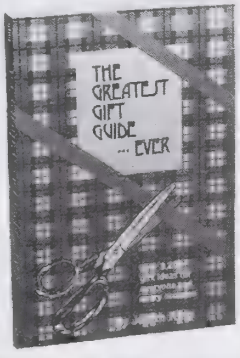
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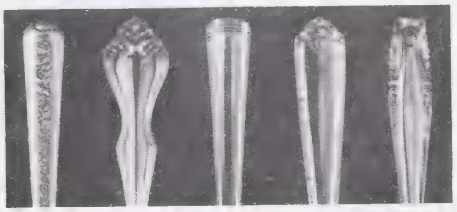
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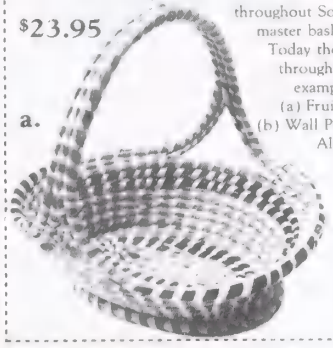
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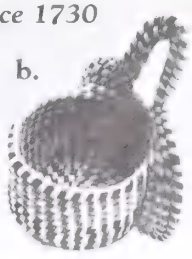
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a.



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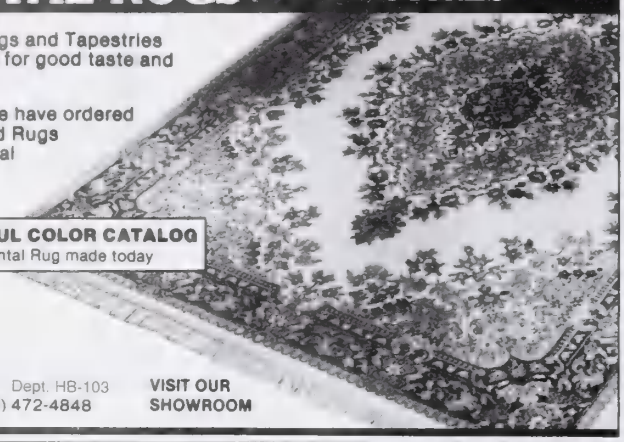
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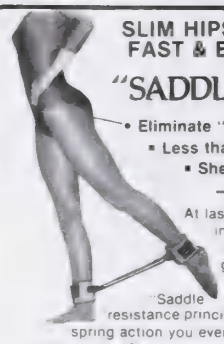
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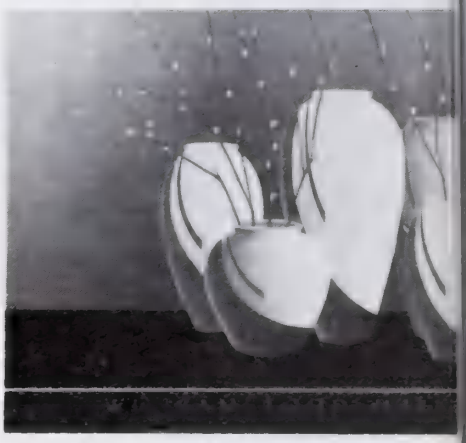
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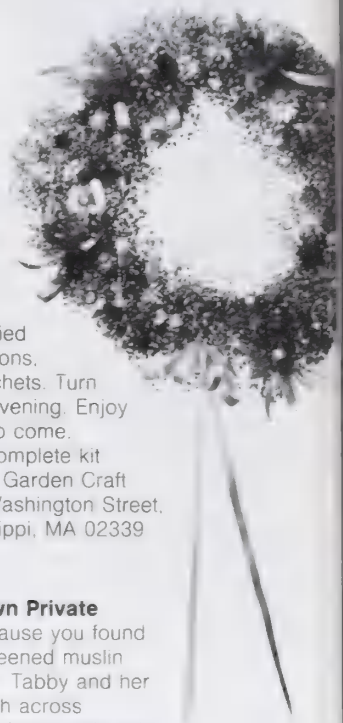
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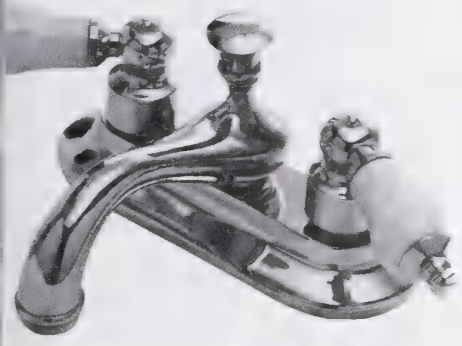




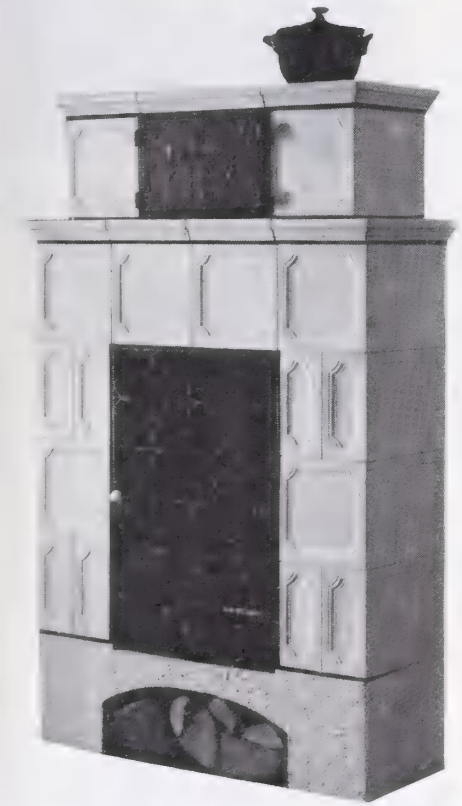
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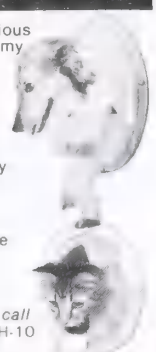
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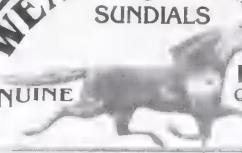
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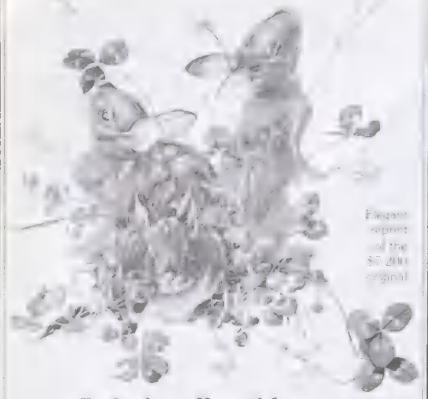
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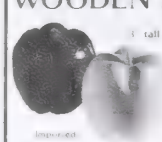
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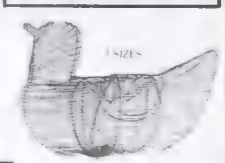


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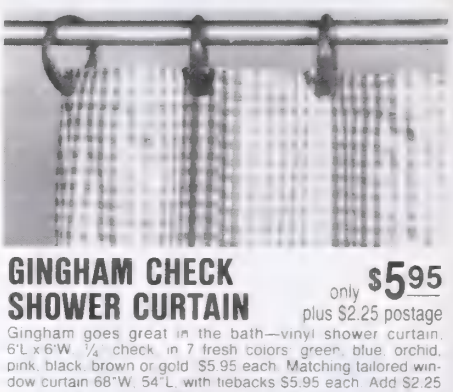
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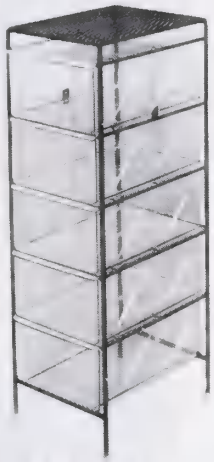
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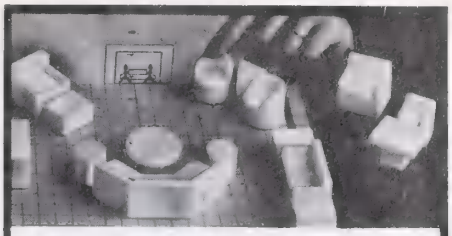
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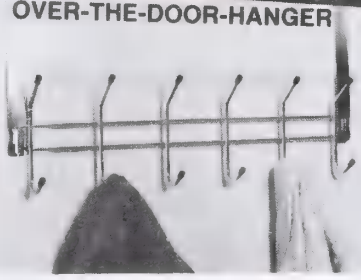
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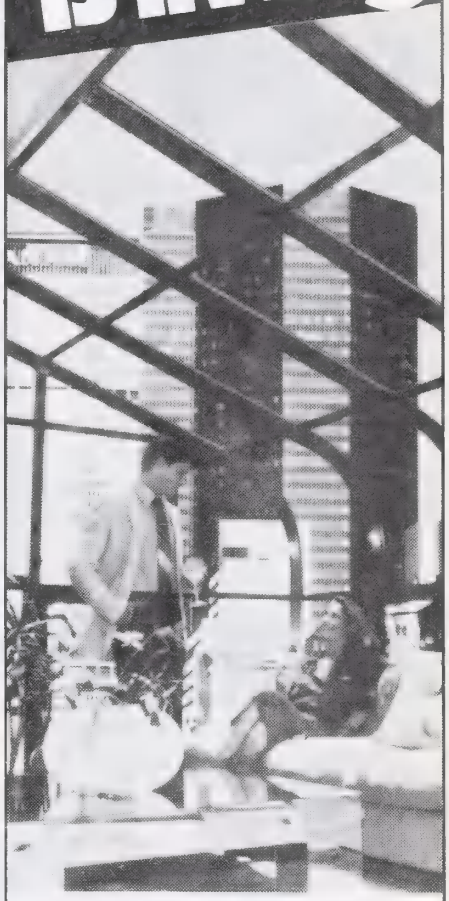


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1 Duck Decoy Planter. Hunted high and low for decor that suits a man's office or den? Hand painted Mallard planter fills the bill, looks remarkably real. 15½" L. $9.95, $1.75 postage. *With* silk flowers (blue, brown or gold tones) $29.95 postpaid. Midwestern Wares, P.O. Box 751 Jewell Station, HBE-1083, Springfield, MO 65801



2 Crystal Prisms & Bobeches. One inch opening slips over candle to catch dripping wax; prisms reflect taper's glow. Two 3" dia. bobeches with 12 2½" prisms, $14 pair. Two 3½" bobeches with 16 3½" prisms, $16 pair. $1.50 post. Crystal Classics, HB-103, Box 371, 159 Great Neck Rd., Great Neck, NY 11021



3 "Arm Assist" SpaceSaver™ Recliner is the top-of-the-line EASY-LIFT® cushion lifting chair. One-piece construction of arms and cushion provides added support for lifting and lowering chair occupant. Medicare approved. Free brochure. American Stair-Glide Corp., 4001 East 138 St., EHBE-1083, Grandview, MO 64030

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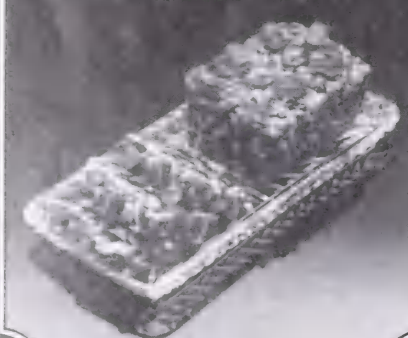
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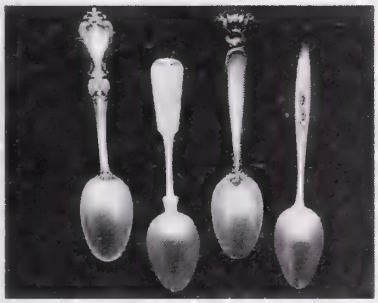
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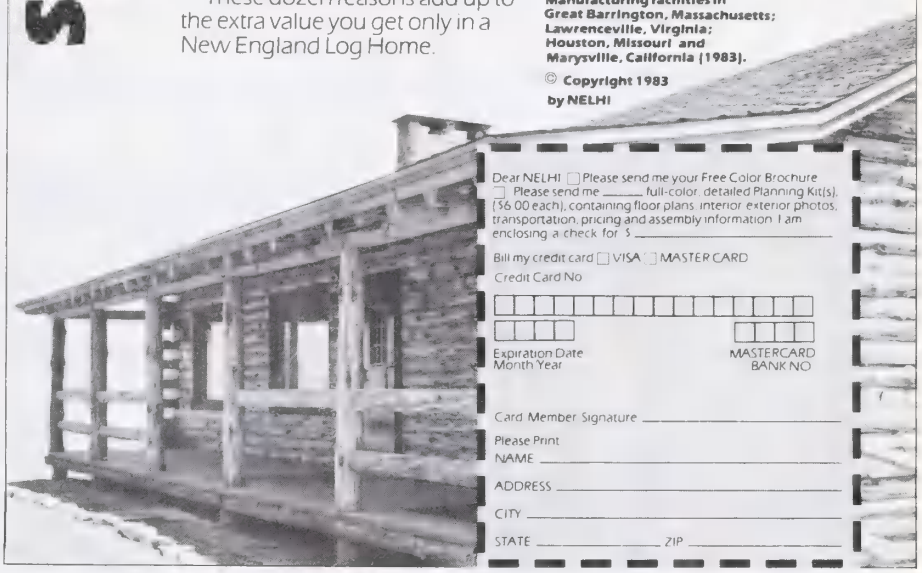
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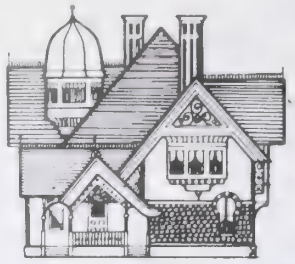
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2



3

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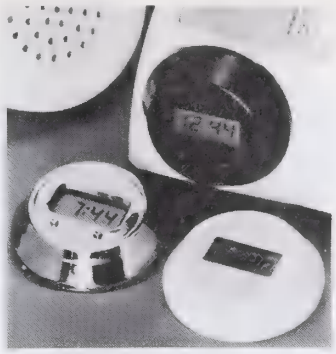
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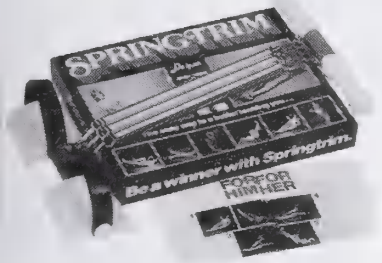


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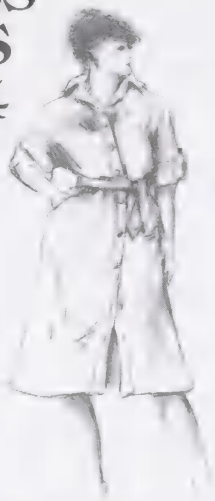
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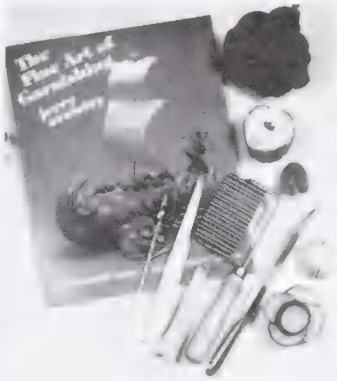
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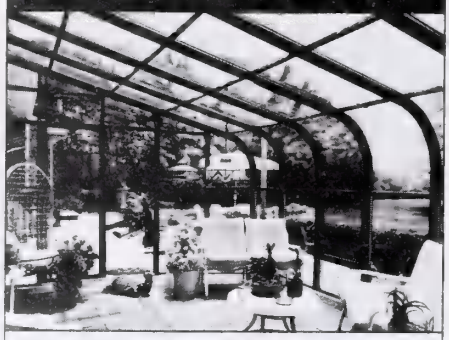
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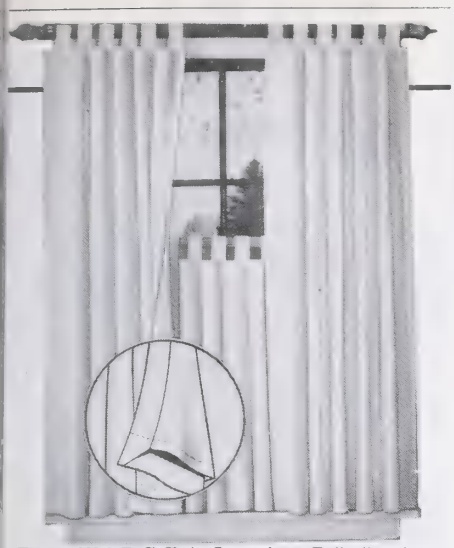
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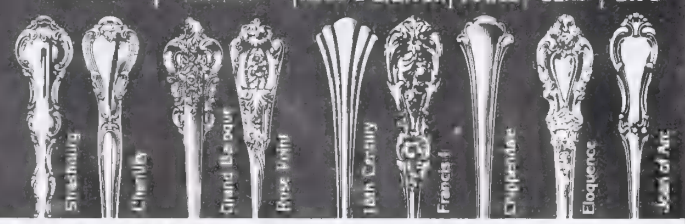
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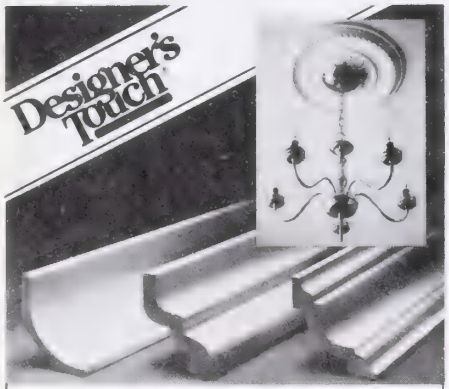
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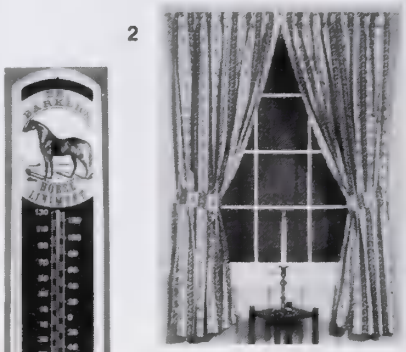
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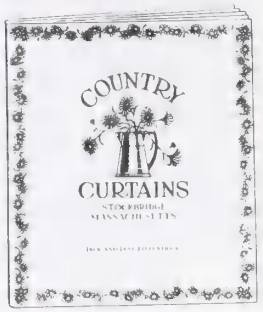
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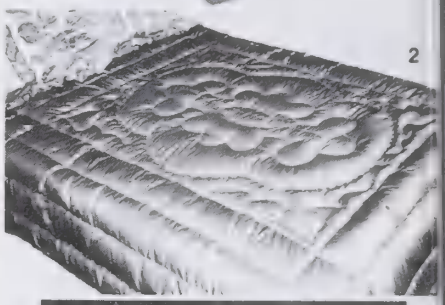
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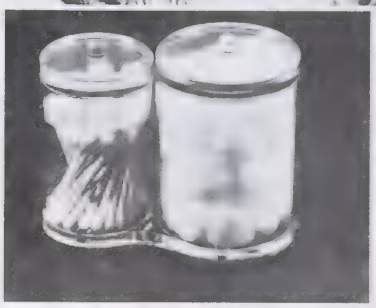
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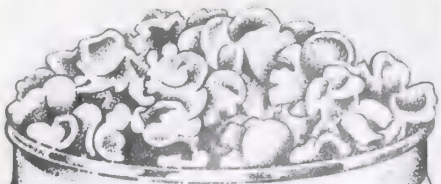
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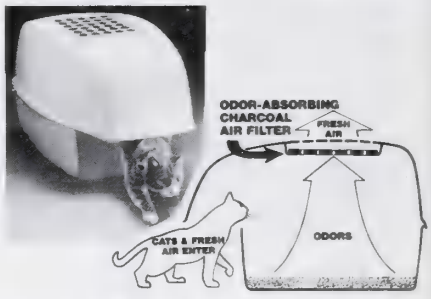
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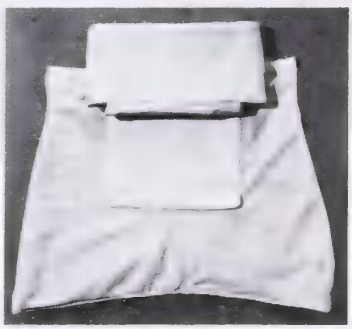
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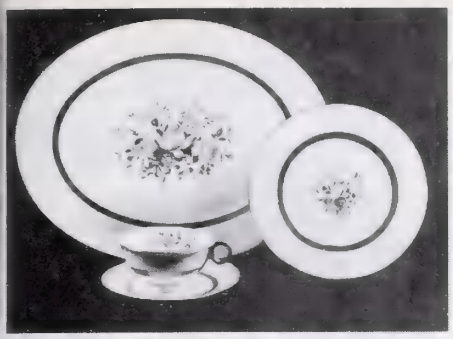
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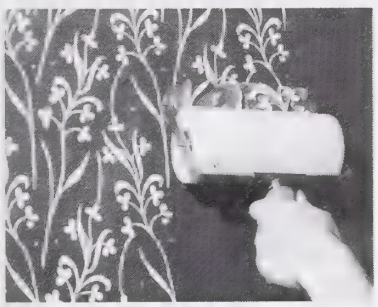
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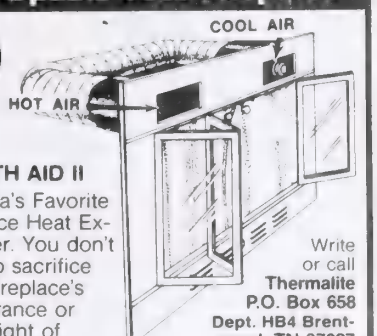
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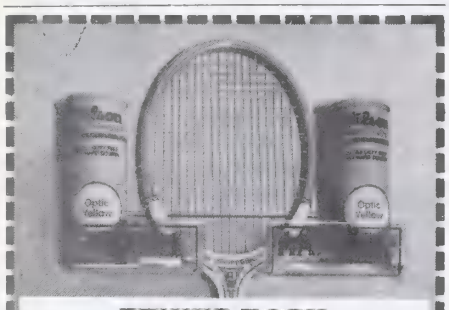
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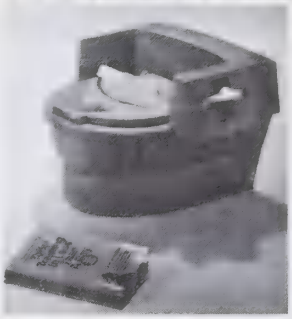
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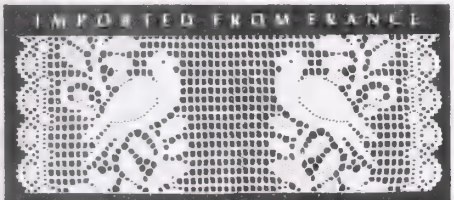
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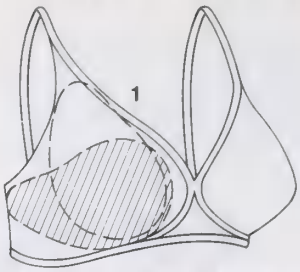
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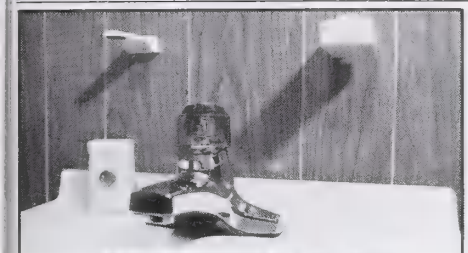


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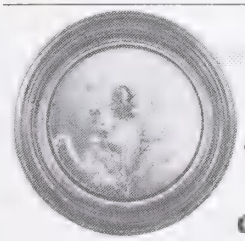


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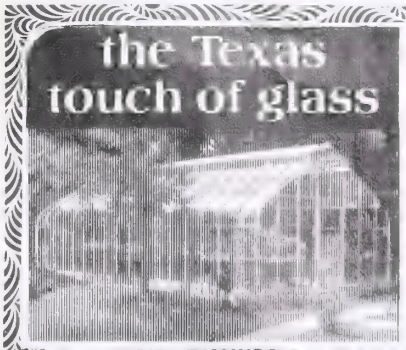
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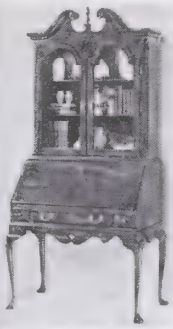
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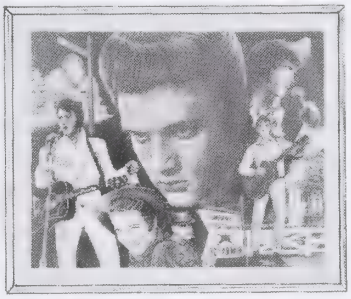
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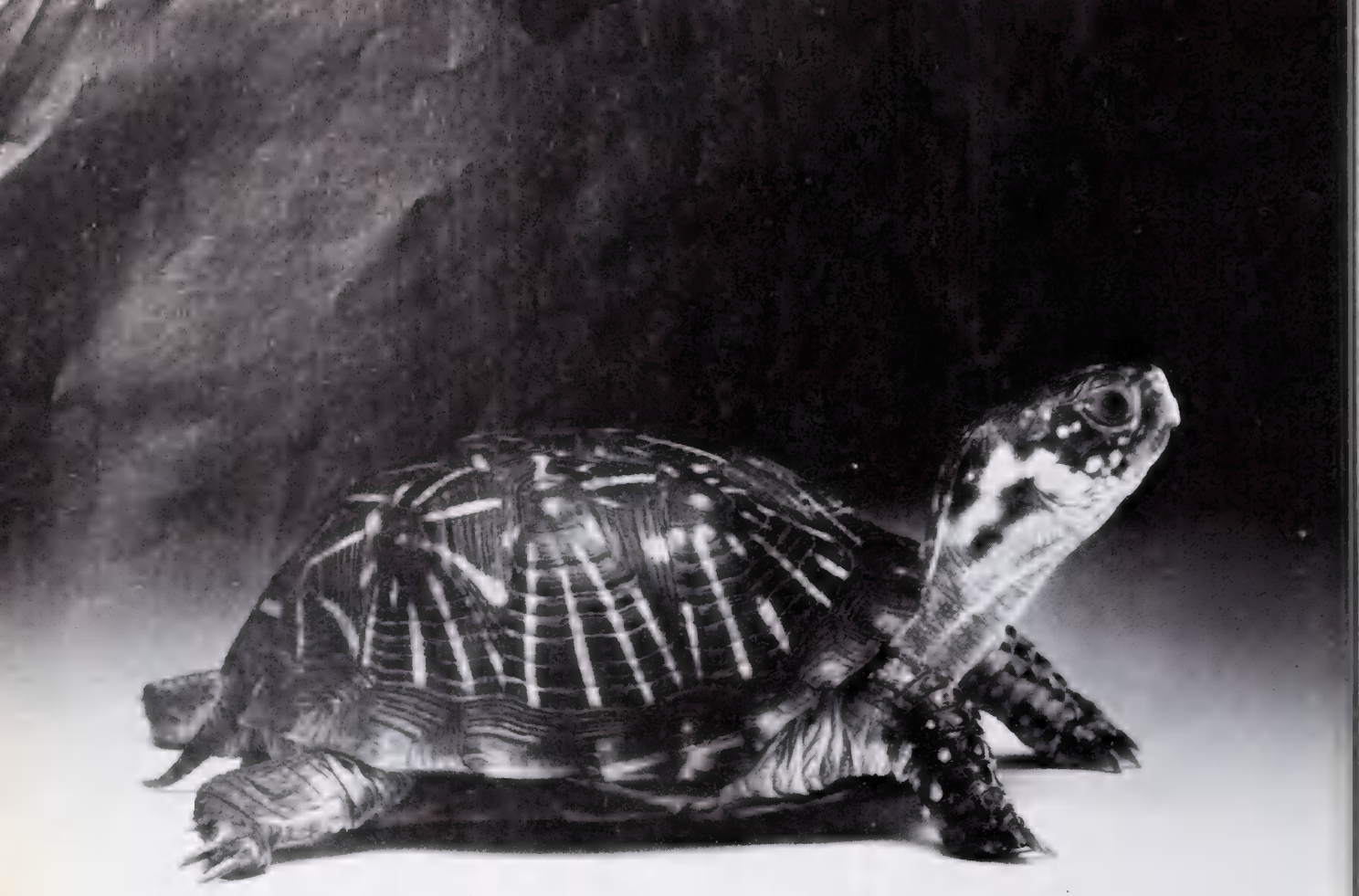


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October 1983 Issue

Manufacturers of the products and services that appear in the pages of HOUSE BEAUTIFUL want you to get maximum satisfaction from your purchases. That is why many prepare brochures and booklets filled with ideas and information you can use.

A complete listing and description of booklets offered this month appears on page 178 of this issue. To order the brochures you want, simply circle the appropriate numbers on the form below.

We'll send your request on to the companies involved. In most cases, you'll receive the material you order directly from the companies within 90 days of our receipt of your request. (Sometimes, orders for particular booklets may outnumber printed supplies.)

The price of the booklet—if there is one—is indicated by the amount following the booklet number below. You may send cash, check or money order (no stamps, please) in payment for the total cost of booklets ordered. Be sure to add $1.00 to the total amount to cover processing and handling.

Make checks payable to HOUSE BEAUTIFUL. Mail order form and remittance to the address shown. Be sure to include your name and address.

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3	4.00	**19**	.35	**35**	3.00	**51**	1.50	**67**	.50
4	1.00	**20**	2.50	**36**	2.00	**52**	.50	**68**	2.50
5	2.00	**21**	3.00	**37**	3.50	**53**	.50	**69**	free
6	1.00	**22**	1.00	**38**	1.00	**54**	free		
7	1.00	**23**	free	**39**	.50	**55**	free		
8	free	**24**	1.99	**40**	4.00	**56**	.50		
9	1.00	**25**	1.99	**41**	free	**57**	1.00		
10	free	**26**	3.50	**42**	.50	**58**	1.00		
11	free	**27**	free	**43**	1.00	**59**	.50		
12	free	**28**	free	**44**	.50	**60**	1.00		
13	free	**29**	6.95	**45**	free	**61**	1.00		
14	free	**30**	1.00	**46**	free	**62**	free		
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1. About how many times have you ordered items that were delivered by mail in the past year?

A ☐ Once
B ☐ Twice
C ☐ Three to Five times
D ☐ More than Five times
E ☐ Not at all

2. What is your preferred way to order?

F ☐ Send in order by mail
G ☐ Call in order toll-free

3. If you are married, do both you and your spouse work?

H ☐ Yes
I ☐ I work, spouse does not
J ☐ Spouse works, I do not
K ☐ Not married

4. Which of the following have you ordered through the mail in the past year?

L ☐ Seeds, bulbs, plants, garden supplies
M ☐ Building and home remodeling products
N ☐ Gourmet foods
O ☐ Clothing
P ☐ Home electronics equipment
Q ☐ Photographic supplies
R ☐ Collectibles
S ☐ Home computer software
T ☐ Cosmetics, toiletries
U ☐ Furniture
V ☐ Housewares
W ☐ Tools
X ☐ Books
Y ☐ Records or tapes
Z ☐ Cruises, tours, trips

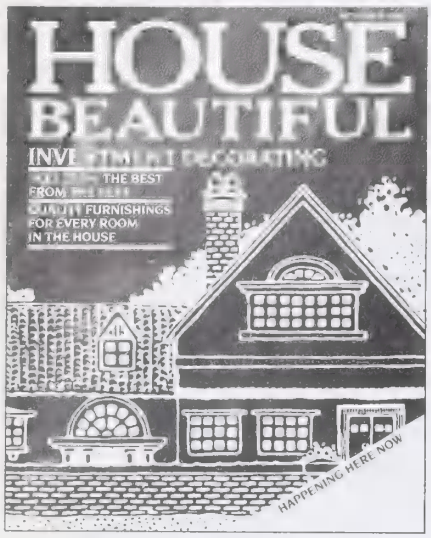
Thank you.

NAME _____

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PACE SETTER STORES



INVESTMENT DECORATING SEMINARS AND SPECIAL EVENTS

House Beautiful Pace Setter Stores will present "Investment Decorating" seminars and special home furnishings events. Look for this poster *(above)* and watch your local press for details about appearances by House Beautiful staff in these stores and their branches.

B. ALTMAN, NEW YORK, NY
Join a House Beautiful editor at "Investment Decorating" seminars in New York, Oct. 6; White Plains and Paramus, Oct. 15; Manhasset and Short Hills, Oct. 22. For more information call (212) 561-7094.

J.H. BIGGAR, PASADENA, CA
Grand Opening Celebration, featuring House Beautiful's "Investment Decorating" at Irvine Home & Garden Center, Sept. 24 and 25. For details call (714) 552-0777.

BOSTON STORE, MILWAUKEE, WI
Join a House Beautiful editor and a furniture care expert from Johnson Wax for "Investment Decorating" seminars. Sept. 14: Brookfield, 2P.M.; Southridge, 7P.M. Sept. 15: Bay Shore, 2P.M.; Northridge, 7P.M. For information call (414) 347-4141.

BREUNERS, SAN RAMON, CA
House Beautiful and home furnishings experts will stage "Investment Decorating" seminars, Oct 6 to 8 at Pleasant Hills, Daly City and San Carlos. For more information about the seminars call Gary McKinstry (415) 838-4300.

BURDINES, MIAMI, FL
Learn Janet Roda's finishing touches for your bed and bath and hear tips on "Investment Decorating." Oct. 11: Dadeland Center*, 10A.M.; 163rd Street*, 3P.M. Oct. 12: Plantation, 10A.M.; Galleria*, 2:30P.M. Oct. 13: Boca Raton, 11A.M.; West Palm Beach, 2P.M. Oct. 14: Melbourne, 11A.M.; Orlando, 7P.M. Oct. 15: Tampa, 12P.M.; University Square, 3P.M. *Featuring Ralph Lauren's Home Furnishings Collection. For more information call (305) 577-1973.*

A.B. CLOSSON'S, CINCINNATI, OH
Help celebrate the opening of 1984 Designer's Walk at Closson's Kenwood with House Beautiful's "Investment Decorating" slide program. Oct. 10 at 11, 3A.M. and 7:30P.M. For more information call (513) 891-5531.

G. FOX & CO., HARTFORD, CT
Let a House Beautiful editor guide you in "Investment Decorating" for your first home at G. Fox's bridal event. Oct. 1: Westfarms, 11A.M. to 3P.M.. Oct. 2: Holyoke, 12 to 3P.M.. For more information call (203) 241-3219.

FREEDMAN'S, SOUTHPORT, CT
A House Beautiful editor and representatives from Baker and Knob Creek, present "Investment Decorating," Oct. 3. For information call (203) 255-6161.

GABBERT'S FURNITURE & STUDIO, MINNEAPOLIS, MN
Gabbert's Designers and House Beautiful will present "Investment Decorating" seminars Sept. 22 to 24. For more information call Chris Pepek at (612) 927-1500.

D.H. HOLMES, NEW ORLEANS, LA
Advice from House Beautiful's "Investment Decorating" program and D.H. Holmes's Interior Designers will highlight their seminar series the week of Oct. 2. For details call (504) 561-6496.

J.L. HUDSON, DETROIT, MI
A House Beautiful editor will present "Investment Decorating" seminars during the opening of Ralph Lauren's Home Furnishings shops Oct. 11 and 12 in Northland & Oakland. For more information call Carol Williams at (313) 223-1000.

MAAS BROTHERS, TAMPA, FL
"Celebrate the Good Life," Sept 26 to 30. Sept. 26: "The Best of Everything" featuring a House Beautiful "Investment Decorating" seminar. Sept. 27: Science & Technology. Sept. 28: Faraway Places. Sept. 29: Health & Fitness. Sept. 30: The New You. For more information call (813) 223-7525.

MARSHALL FIELD, CHICAGO, IL
Join a House Beautiful editor and experts for "Investment Decorating" Oct. 5 to 7 at Old Orchard, Oakbrook, River Oaks, Woodfield and Cherryvale. For more information call (312) 781-1000.

MILLERS, KNOXVILLE, TN
Attend "Today's Woman" seminar with an "Investment Decorating" presentation by a House Beautiful editor. Sept. 28: Knoxville, 12 to 1P.M.; West Town, 7P.M. For information call (615) 521-5899

PORTERS, RACINE, WI
A House Beautiful editor will present "Investment Decorating," Sept. 16. For more information call (414) 633-6363.

SANGER HARRIS, DALLAS, TX
See House Beautiful's "Investment Decorating" program, Sept. 15. For more information call (214) 749-2020.

SCHOEN'S, ALLENTOWN, PA
See House Beautiful's "Investment Decorating" seminars during Oct. Call Karen McHale at (215) 435-3595.

SHAIVITZ, BALTIMORE, MD
Join a House Beautiful editor on Oct. 27 at a Shaivitz Bridal Show featuring "Investment Decorating." For more information call (301) 744-7444.

SHILLITO RIKES, CINCINNATI, OH
We invite you to "Your House Beautiful Investment Decorating" seminars. Oct. 13: Cincinnati, 6 to 8P.M. Oct. 14: Louisville, 12 to 2P.M. Oct. 15: Dayton, 12 to 2P.M. Speakers will include a House Beautiful editor, Murray Douglas of Brunschwig & Fils, Inc. and Rose Rosenthal, author of *Partnering.* For information call (513) 369-7000.

SIBLEYS, ROCHESTER, NY
Join the festivities at Sibley's Bridal Party Oct. 22, with a House Beautiful editor's presentation of "Investment Decorating." For information call (716) 423-2000.

W & J SLOANE, NEW YORK, NY
On Oct. 29 Sloane's annual decorating series will feature a House Beautiful editor's "Investment Decorating" program. For information call (212) 840-1000.

TILLES, MUNSTER, IN
In celebration of their 44th Anniversary, Tilles will host an Open House, Sept. 18: 2 to 6P.M., featuring a House Beautiful editor's presentation of "Investment Decorating." For information call (219) 836-1530.

WILLIS WAYSIDE, VIRGINIA BEACH, VA
Join a House Beautiful editor for an "Investment Decorating" seminar Oct. 20. For more information call (804) 340-2112.

WILLSON'S, SHARON, PA
On Sept. 28 attend an Open House including House Beautiful's "Investment Decorating" and Ed Linder of Council Craftsman, on 18th-century reproductions. For information call (412) 981-7250.

WOODWARD & LOTHROP, WASHINGTON, DC
See a House Beautiful editor present "Investment Decorating" on Nov. 4 at Tysons Corner. Call (202) 347-5300.

At press time the following stores were still planning events:

AMERICAN FURNITURE, Albuquerque, NM (505) 883-2030

CLASSIC GALLERIES, Huntington, NY (516) 692-4171

GARDBERG'S, Mobile, AL (205) 478-8449

GEORGETOWN MANOR, Deer Park, NY (516) 242-0700

J.H. HARVEY, White Plains, NY (914) 948-6333

JOSEPH HORNE, Pittsburgh, PA (412) 553-8000

KITTLE'S, Indianapolis, IN (317) 849-5300

NERLAND'S, Fairbanks, AK (907) 456-6641

SPRINTZ, Nashville, TN (615) 352-5912

STOWER'S, San Antonio, TX (512) 342-9411

WAYSIDE FURNITURE, Milford, CT (203) 878-1781

WELLMAN BROTHERS, Jamestown, NY (716) 664-4006



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HOUSE BEAUTIFUL
November 1983

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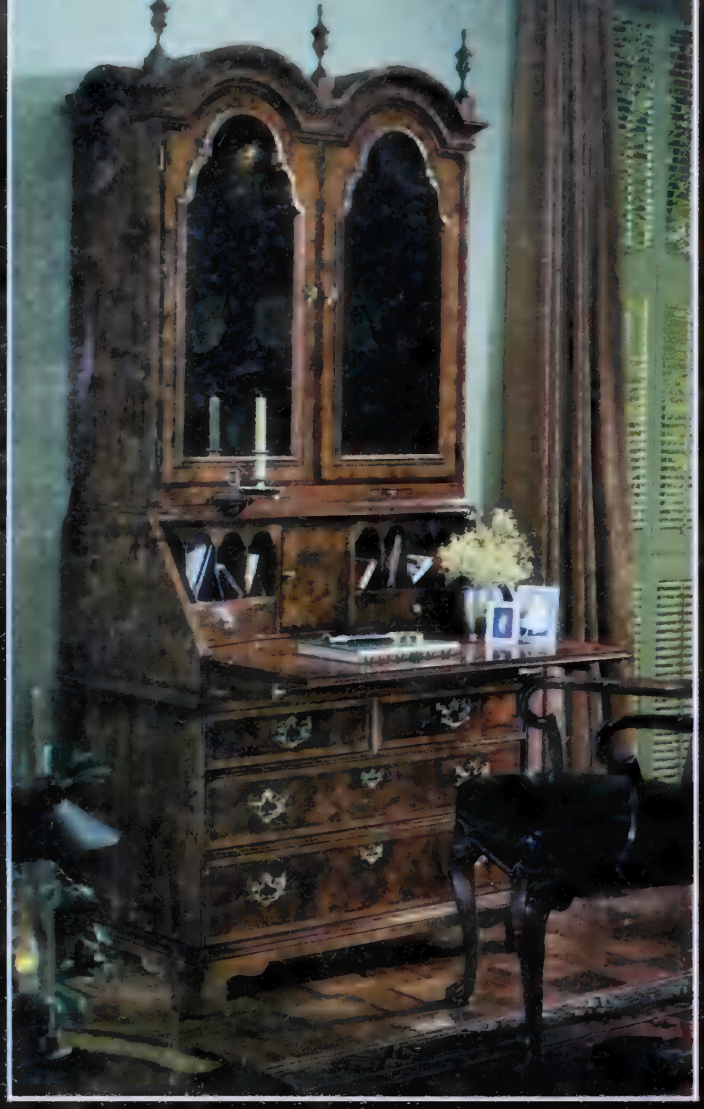
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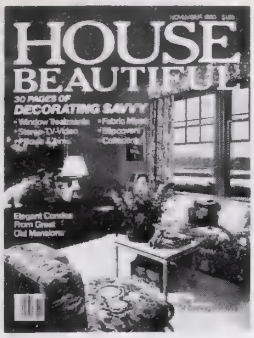
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Lights

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Volume 125, Number 11 November 1983



On the cover: Details *do* make a difference, particularly when skillfully executed. A case in point is designer Josef Pricci's library/sitting room with rouged walls and no less than five edgings of shirred chintz. Count them here, then turn to pages 83 to 91 for more details that make decorating an art. Photograph by Tom Yee.

HOUSE BEAUTIFUL

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THINKING ALOUD

"I believe guests should be spoiled and served foods they wouldn't have time to make or their conscience would prevent them from ordering in a restaurant"

The holiday season is now upon us, and our thoughts turn to celebrations. I thought this would be the perfect time to introduce one of our newest and most enthusiastic editors, Katrin Tolleson, food and entertaining coordinator. You may have noticed her special touch in our decorating features—now you'll be seeing it in tempting stories on entertaining such as The Fine Art of Giving a Party beginning on page 127.

—JOANN BARWICK, EDITOR

I must admit that I have arrived at the role of food and entertaining coordinator somewhat by default. An interior decorator by trade, I have always had a weakness for parties, good food and cooking. I love to invent dinners for the constant array of visiting friends and family.

Having lived all over the world, I have learned a smattering of many cuisines, so my menus may be a little unorthodox, but always original. I have never had the patience for Emily Post or for long and complicated recipes, although I do love to read them and then adapt them to my own tastes. For me what counts is personal style.

After all, if one is going to entertain it should be fun. Meals are a celebration of friends, food and life, and I try to make every one a special event. I sincerely believe that guests should be spoiled at a party and served foods they normally wouldn't have time to make themselves, or that their conscience would prevent them from ordering in a restaurant.

Though I generally keep my menus simple (due to a busy work schedule), I make it a rule to serve something special or extravagant—a triple chocolate cake, some wonderful steamed lobsters or a baked potato with a big dollop of American caviar.

To handle spur-of-the-moment entertaining, which now seems to be the norm, I have become adept at acquiring the staples of a dinner party—wild mushrooms to serve on toast, bottles of pink champagne, lots of tall white candles, a drawer full of freshly ironed napkins, freshly cut herbs and flowers in the summer and some smoked salmon to whip together with cream, onions and lemon for a delicious spread before serving dinner.



JEANNE DZIENCIOL

When there is more time at hand, I love to try out something new. This may be somewhat risky as I found out years ago when I ambitiously decided to bake a cheese soufflé for a party, something I had never cooked before. By the time I brought it to the table it looked more like a cheese omelet. I laughed it off and served it as if it was the fluffiest dish ever baked. With enthusiasm you can survive countless culinary disasters!

The truth is you don't have to be a great chef to be a great host. I recently went to a dinner party where we were served almost inedible beef stew with a very wilted salad. However the host, a great raconteur, told such marvelous stories, recited moving poetry and generally held everyone's attention so closely that we could have been eating caviar and drinking champagne. This gentleman brought to the table an ease and enthralling charm that was inspiring. The truth is if the host is relaxed and having a wonderful time, the guests will be too.

I also love to browse through old cookbooks and magazines for different recipes and tablesetting ideas. Often reading a recipe will evoke a memory from a childhood spent in different parts of Europe—gathering wild raspberries in the Swiss mountains and watching my mother transform them into a delicious linzertorte, picking wild mushrooms in France, drying them on big racks, pickling some, freezing them, and making spore prints out of the really big ones. I still try to share some of these experiences with friends—to me it is the personal touch in entertaining that people appreciate most.

Another wonderful chance to expand one's entertaining creativity is to work with caterers. In this issue we show you how caterer Dounia Rathbone helps a family enjoy food the way it should be in a relaxed and convivial atmosphere.■

Katrin Tolleson

KATRIN TOLLESON
FOOD AND ENTERTAINING COORDINATOR

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GUEST SPEAKER

A LEGENDARY FIGURE IN THE WORLD OF FASHION TALKS ABOUT THE COMFORTS SHE ENJOYS COMING HOME TO

Diana Vreeland continues to wield her enormous influence throughout the world of international fashion. After a nine-month run, her eleventh exhibit, "La Belle Epoque," has just closed at New York City's Metropolitan Museum of Art, to which she was appointed special consultant to the Costume Institute in 1972. "La Belle Epoque" drew the third largest crowds of all her shows, topped only by "The Glory of Russian Costumes," which drew 835,862 people and "Romantic and Glamorous Hollywood Design," which drew 798,665. As editor in chief of Harper's Bazaar *for 25 years and of* Vogue *for 10 years thereafter, Mrs. Vreeland has made an indelible mark on the evolution of American style. As her first creations in the field of interior design are being introduced, House Beautiful talked with Mrs. Vreeland about instinctive guidelines that have shaped her career.*



Diana Vreeland

"They're classic designs, these patterned sheets I've just done for Wamsutta," says Mrs. Vreeland. "Flowers, plaid and lace. I designed the patterns and the scale of the patterns first because proportion must always be absolutely perfect—as in the flowered sheets, which have large, slightly drunken poppies."

Although the sheets are Mrs. Vreeland's first home furnishings creations, they cannot really be called her first venture into interior design, for when she became editor of Vogue in 1962 she revamped the decorating features in the Fashions in Living section. The new articles no longer showed the tasteful, sometimes static dwellings of the socially prominent, but the very personal, often idiosyncratic, decorating styles of a wide range of people, many of them prominent in the visual arts. In 1963 the owners included a set designer, two photographers and a sculptor.

Mrs. Vreeland's own houses and apartments have been so distinctive that friends and visitors often remember details of things they've seen in them from years ago—her fuchsia walls in a country house, for example, or her welcoming red door or a mantel filled with beautiful shells. One friend called Mrs. Vreeland's present apartment, with its famous red-saturated living room, "the most definitive statement of personal style I ever saw."

"I love red," says Mrs. Vreeland. "I love to be surrounded by it. To me red is very cleansing, very soothing. I also think it is marvelous for all other colors, and that it's flattering to people. I'll tell you what I think is great about my present apartment—the silence and the quiet. All the walls are upholstered with layers of felt behind cotton chintz. The floors are completely carpeted too so the rooms are almost soundproof.

"To sit around in a beautiful room is one of the *most* boring things. Space for show means nothing," she continues. "What is important is to have a room that reflects the things you take comfort in. For me that means change—bulletin boards and a small detail like the arrangement of a stack of notepads, pencils and a pile of letters. I take great pleasure in the arrangement of practical things."

Shifting gears slightly, but not straying far from the subject of comfort, Mrs. Vreeland elaborates on the importance of home. "The writing is on the wall: We are all of us going to live more and more at home. Although the places we live in are, for most of us, entirely too small—square cubicles—one such cubicle must be cleared out for entertaining your friends: a place where you can show movies and have every kind of machine, a place to have a bar or even a piano. The great thing is that everything is there, and with room for everything.

"Another thing I consider essential for a comfortably functioning house is big closets—a room with nothing *but* closets would be divine. You could put things away beautifully because you don't always want to have the same things out on view."

Mrs. Vreeland would like to design more clean and attractive patterns such as her Prince of Wales plaid for sheets. With the trend toward "more" decoration, she says, it's a challenge to pull back, be sparing like the classic plaids and gingham checks she's lately been proposing.■ —ELIZABETH H. HUNTER

JONATHAN BECKER



Fashions: Filippo

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Decking the Halls for *Christmas*

The secret to filling a house with the joy of Christmas is using your imagination—trimming the tree with tiny children's toys such as the jesters *(below)*; treating your pet to a big taffeta bow or a hand-knit tuxedo *(right)*. Ideas for wonderful ornaments are all around—in the molds you use for Christmas cookies (hang them on ribbons), in folk art animals you may display all year. Here we offer a bevy of gifts to buy by mail.►

Editor JANE RAPPEPORT

▲ *Nancy Thomas's heavenly folk art angel can roost on a treetop or mantel; 7 inches tall, $25 ppd., American Country Store.*









◄ *A fragrant centerpiece or child's tree—14-inch live spruce; $26 delivered, Harry & David.*
► *To hang treats on the tree—a 3-inch bucket, $2 ppd., Hyannis Spice House.*







With its Christmas-star saddle, this 4¼-inch horse adds whimsy to a tree; $11.50 ppd., Museum of American Folk Art.

TOM YEE



Acrobatic jesters strike a festive pose as ornaments; each, $11 ppd., Monkeys-



MORE DETAILS: SEE PRODUCT INFORMATION

This 5-inch ber-
bedecked grape-
e wreath is win-
opane-sized; $15
t., Cherchez.





25

The changing char-
ter of Santa Claus is
own in the Museum
the City of New
ork's 5-inch papier
âché reproduction
hristmas ornaments;
ch, $8 ppd.
Clay ginger folks,
½ inches high; $2
ch, Saint-Rémy.
A flock of three
and-painted Chi-
ese wood birds is
5, Crate & Barrel.





◀ Trimmed with folk carvings, this wreath is equally pretty in winter or spring; $45 ppd., Doodlet's.
▶ Valentines for Christmas: Heart glass ornaments; $2, $3 and $4 each, Only Hearts.







▲ This festive tuxedo dresses up any four-legged friend—$50, Karen's for People & Pets.
◀ To hang: a child's block, 2 inches square, $1.95, Artifactory; field flower scented pomander ball, 3¼ inches, $10 ppd., Cherchez.

To decorate packages—your personal Christmas stamp; $4, Inkadinkado.

◀ Needlepointed with your child's name, this stocking is an heirloom-to-be; $125, Elaine Magnin Needlepoint Design.
▶ After your cookie baking is over hang this ceramic mold on the tree; $15 ppd., Cherchez.





Christmas By Mail

A crate full of homemade treats, a trio of hand-picked travel books—we have found the best gifts of the season. Our present to you: They're all available by mail! No need to scour dozens of stores—the perfect gift for the gardener, bird lover or chef is right here.■

Editors JANE RAPPEPORT, JODY THOMPSON

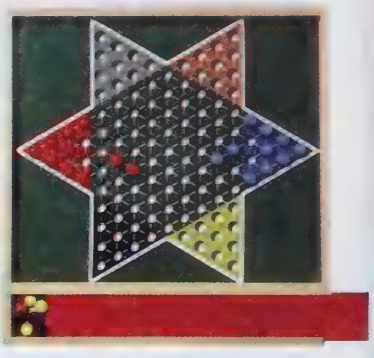


▼ *Made with homegrown apples, Hay Day's chutney and six other treats (including persimmon bread, red pepper jelly) are gifts from a special kitchen; $41.45 ppd.*



An American classic, this carpenter's tool tote is a sturdy traveling companion in canvas and leather; 22 inches long, $48 ppd., Zona. Wrapping papers from Annie Wrapper.





Two timeless ways to a child's heart: portable easel with tempera paints and brushes; $22.50 ppd., Museum of Modern Art Store. Colorful Chinese checkers set with wood marbles; $45 ppd., Menash.



For the literary voyager: a selection of books on any country in the world, compiled and gift wrapped by the Traveller's Bookstore. Three to five volumes, about $30 ppd.



▲ *Worthy of heirloom photos, this Italian leather album is covered in hand-stamped paper; $78 ppd., Henri Bendel Mail Order.*
▶ *Serve your own basket of special fruits on this hand-painted tile tray, 13 by 19 inches; $125 ppd., from Eliza[illegible]th Eakins.*

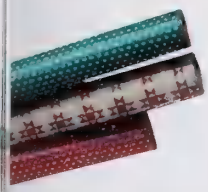


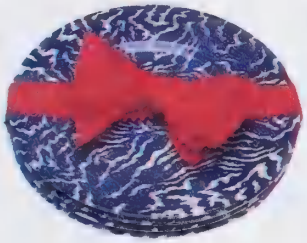


Coveted by gardeners: fine English trowel, $9.50 ppd., and fork $8 ppd.; goatskin gloves, $8.50 ppd.; Japanese river rocks, $4 a pound ppd.; bent-oak trug basket, $28 ppd. Zona.



Surprise! This bike folds into a 22-by-22-by-7-inch package that fits under the tree, in a closet. $500 plus shipping, Turpan Sanders. Clothing by Ralph Lauren.





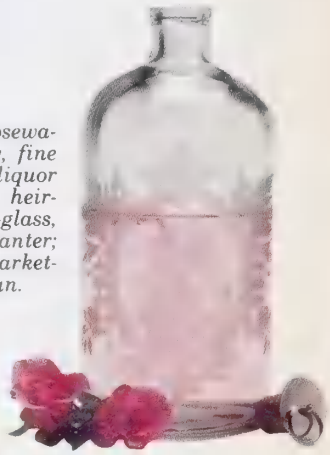
Dessert treats: four 7½-inch English Oak ironstone plates, reproductions of a 19th-century pattern, Tiffany & Co.; $34 ppd.



▲ *Primrose Bordier's wool blankets in a rush of brilliant colors—$99.50 ppd., twin, Bloomingdale's.* ▶ *Serve dip in the tiniest heart, crudités in the largest, bake in all three; $64 ppd. per set, Ad Hoc.*



◀ *To serve salad: duck-handled utensils; $28.50 ppd., Marketplace Manhattan; hand-thrown porcelain bowl; $125 plus shipping, Ann Weber Porcelain.*



To fill with rosewater on a vanity, fine cognac in the liquor cabinet—an heirloom, etched-glass, one-quart decanter; $22.50 ppd., Marketplace Manhattan.



Give someone special a seat—or two: French folding bistro chairs are $54 ppd. per pair; in red, white, black or blue, Triconfort.



Old-fashioned shelter for two families of birds: a reproduction 23 ½-by-22 ½-by-11-inch house of weathered wood; $155 ppd., John Rosselli.

ANDRÉ GILLARDIN



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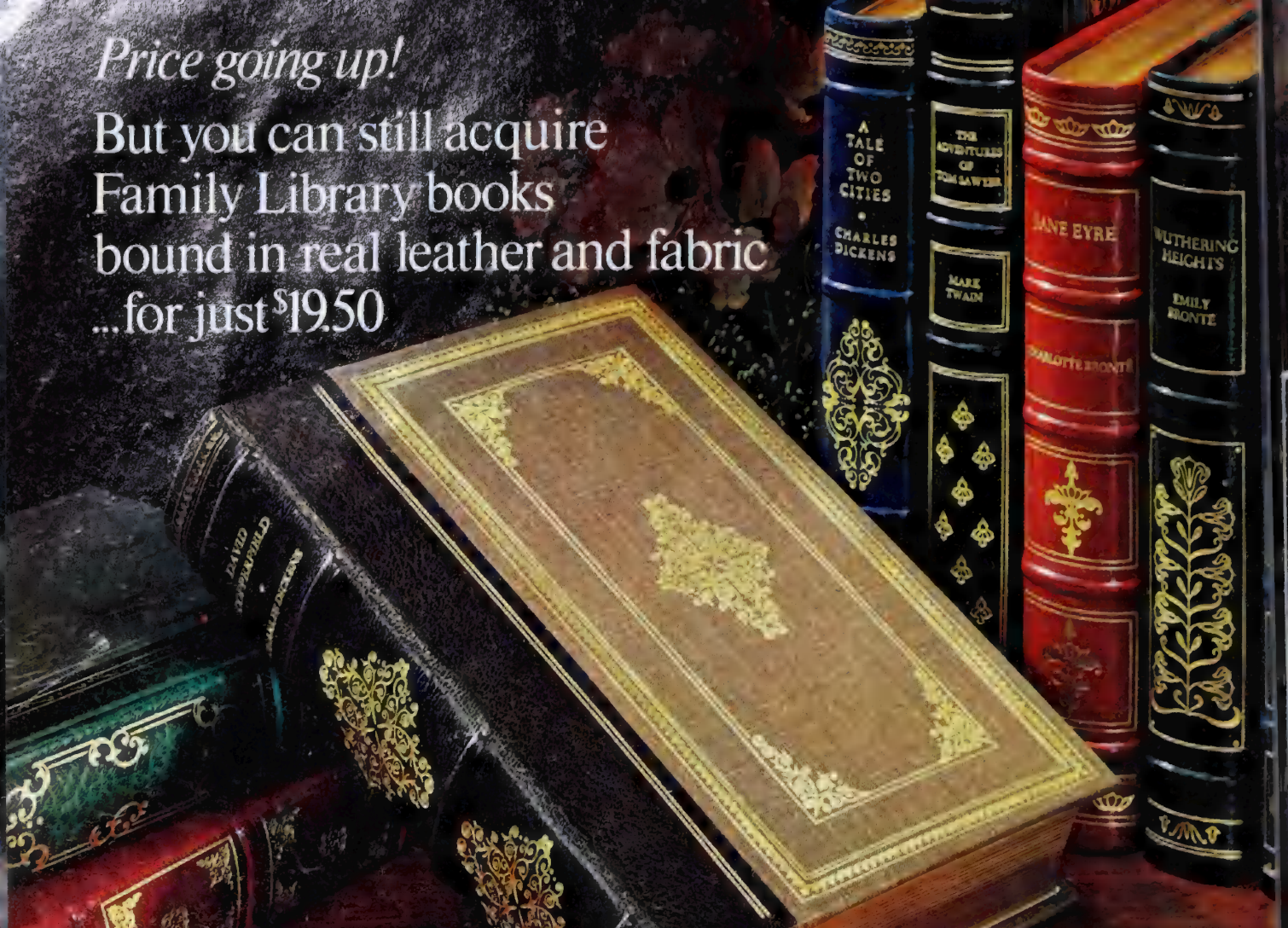
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Please enter my subscription to *The Family Library of the World's Great Books*, consisting of 50 volumes bound in genuine leather combined with fine fabrics. The books will be sent to me at the rate of one each month, and the issue price of $19.50* per book will be guaranteed to me for the entire library. However, I have the right to cancel my subscription at any time on 30 days' written notice, or return any book within 30 days.

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Only genuine lead crystal captures every pinpoint of light with such unparalleled beauty. And Cristal d'Arques combines that brilliance with exquisite French design and craftsmanship.

In the complete collection of Cristal d'Arques stemware, barware and gift accessories, you can see quality that fits your style of living and of giving.

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by G. DURAND


shown: Villeneuve


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Floral Poise. Delicate nosegays, mini dots and lovely embroidery.
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From Tastemaker by Stevens.
Look what polyester is doing now.
MAN-MADE FIBERS MADE BETTER

HB LOOKOUT

Visions of Christmas Presents

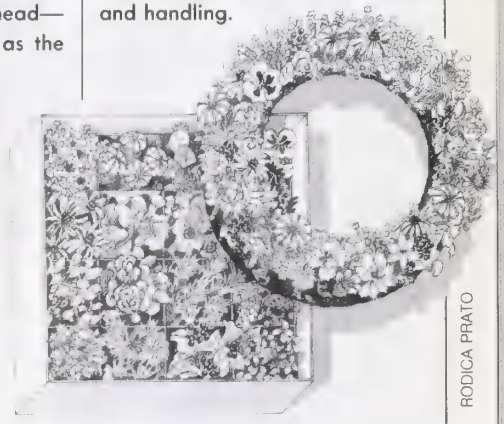


CULLED FROM CATALOGS

If you'd like to Christmas shop from your armchair, here are catalog items to peruse: ■ From the pages of Sturbridge Yankee Workshop's catalog ($1) is the floorcloth *(above)*. Painted with a portrait of your house, the 25-by-36-inch canvas mat is $107.45 ppd. Send a photo to Sturbridge Yankee Workshop, Blueberry Rd., Westbrook, ME 04092. Allow four weeks delivery. ■ For reproduction American stoneware and spongeware, the source is **Tobacco Shed Pottery,** 15 Fenno Dr., Westminster, MA 01473; brochure, 50 cents. ■ Covered with marbleized paper, artist K. Franklin Spoor's boxes, blank books and stationery are a find. **Noisy Crow Paper & Prints,** Beechwood Hills, Newport News, VA 23602; brochure, $1. ■ The work of contemporary glassblowers, basket weavers and silversmiths is all in **Chatham Fields's** beautiful catalog; $5 from 144A Rigor Hill Rd., Chatham, NY 12037. ■ The 256-page **Wish & Want Book,** $3.75 from Cumberland General Store, Crossville, TN 38555, has intriguing cheese-making supplies, kitchen gadgets, even buggy whips. ■ Offering wares from the Blue Ridge Mountains, **Country Manor** has Appalachian split-oak baskets, reproduction cast-iron banks, coveted 18-inch cinnamon sticks. Catalog, $1, Country Manor, Dept. LO, Box 520, Sperryville, VA 22740. ■ **White Flower Farm's Garden Book** is *the* flower lover's bible—$5 subscription, White Flower Farm, Litchfield, CT 06759.

MAGICAL TRIMMINGS

Aptly named, Christmas Fantasy is a Beverly Hills shop that will decorate your house with Victorian pearl-beaded garlands, crystal and lace, Italian papier mâché angels or whatever vision of Christmas dances in your head—even if it's as outrageous as the precious-jeweled tree being created for Cartier, Beverly Hills. In addition, the shop, which is a treasure trove of decorations, offers wreaths ($75 to $250) by mail. For a brochure, write Christmas Fantasy, 1044 N. Crescent Hts., Los Angeles, CA 90046.



RODICA PRATO

ENGLISH VILLAGE

Britain's rich architectural heritage inspired these ceramic houses and other tiny models. *Below left to right:* Kenneth Grahame's house ($16.75), No. 10 Downing Street ($16.75), William Wordsworth's Dove Cottage ($17.75), an Elizabethan townhouse ($18.75), Jane Austen's house ($17.75). The tallest—No. 10 Downing Street—is only 4¼ inches high. All are available from The Morgan Library, Mail Order Dept., 29 E. 36 St., NYC 10016. Add $2.50 for postage and handling.

YULE KITS

■ The architect of a well-loved candy house kit, Carole Eppley has created a fabulous cookie castle, complete with graham cracker walls, ice cream cone turrets and candy trim. $28 ppd., Carole Eppley Inc., 164 E. 71st St., New York, NY. Brochure free. ■ If you've had it in mind to make a dried wreath this year, but summer passed and so did its blossoms, try the National Wildflower Research Center's kit: herbs and blossoms to glue on an 11-inch frame—$27.50 ppd., McFarland House Inc., 5923 Exchange St., McFarland, WI 53588. ►



To nestle under the tree—British cottages and townhouses

CARL WALTZER

HB LOOKOUT

TRADE SECRETS

If you're wondering where to find the best lights, mirrors, fabric or furniture among New York City's vast design resources, read *What's Where? Says Who!,* a gossipy list of the design trade's favorite sources published by the New York Mayor's Advisory Council. For example, designer Robert Metzger recommends Peter Fasano, 1309 Madison Ave., for painted fabrics; Susan Zises Green tips you off to the Kips Bay Boys' Club Thrift Shop, 1577 Third Ave. The 82-page book is $11.75 ppd. from Rizzoli, Customer Service, 712 Fifth Ave., New York, NY 10019 (NY residents add sales tax).

VIDEO TAPES FOR GIVING



This Christmas present a 60-minute cooking lesson with Graham Kerr, TV's *Galloping Gourmet,* and learn about *Soups & Salads, The Fine Art of Making Bread* and *Desserts & Beverages;* each, $63 ppd., Video Shack Mail Order, 1608 Broadway, N.Y., NY 10019 (NY residents add tax). ● *Watching Birds* with Roger Tory Peterson, a companion to his classic book, *A Field Guide to the Birds,* has 52 animated birds and their calls; $61.95 ppd., Houghton Mifflin, Special Sales, Two Park St., Boston, MA 02108. ● Learn how to give seven wine tastings and select the best Cali-



BETTMAN ARCHIVES

WATERFRONT REVIVALS

When the stock exchange closes down, where do Wall Streeters go? To the new South Street Seaport, the Rouse Company's successor to Quincy Market, Boston, and Harborplace, Baltimore. More than a tempting place to eat, shop and people-watch, the Seaport marks a trend to revitalizing America's urban waterfronts. Of note: **New York City**—The space under bridges is being reclaimed: the 29 arches of the Brooklyn Bridge will shelter a complex of stores starting next year; a market beneath Chinatown's Manhattan Bridge; and Bridgemarket, an international food bazaar, will open in 1985 under the 59th St. Bridge. **Boston**—Just built: The Long Wharf Marriott, a shiplike hotel. On the docks: Shipyard Quarters, a residential community being created out of the Charleston Navy Yard's former facilities. **Portland, Ore.**—The best new city address may be on the riverfront when the South Waterfront Project reclaims the last 8.7 undeveloped downtown acres for housing, parks and shops. **Philadelphia**—At the edge of Society Hill where William Penn moored in 1682, Penn's Landing is under way—restaurants, condominiums built on piers and a plaza slated for completion in 1985.

***Above:* South Street Seaport, NYC, as it appeared in 1828.**

fornian, French and Italian wines on *Enjoying Wine with Paul Gillette;* $62.45 ppd., Video Associates, 5419 Sunset Blvd., Los Angeles, CA 90027. ● Take a terrace gardening class with the New York Botanical Garden staff's *Gardening in the City I;* $63 ppd., Video Shack. ● In *Quick Dog Training,* PBS personality and best-selling author Barbara Woodhouse uses her techniques on puppies and [illegible] handle adult dogs; $63 [illegible] Shack. ● Designed for beginners and intermediates, *Tennis Lessons from Bjorn Borg,* has strokes in slow motion, tips on Borg's two-handed backhand and game strategy; $72.45, Star Video, 6161 N. Memorial Highway, Suite 1612, Tampa, FL 33615. ● In *Bridge Lessons with Shelley De Satnick* you are the fourth player, dealt an on-screen hand and coached through the game; $62.45, Star Video. ● *Golf Lessons from Sam Snead* takes you through 18 holes; $72.45, Star Video.

THE FRENCH COLLECTION

What we love best about French country decorating is whimsy and charm—which is just what Howard Kaplan has captured in his new, 2,000-object collection named Howard Kaplan's French Country Store after his 35 E. 10th St., NYC, antiques shop.

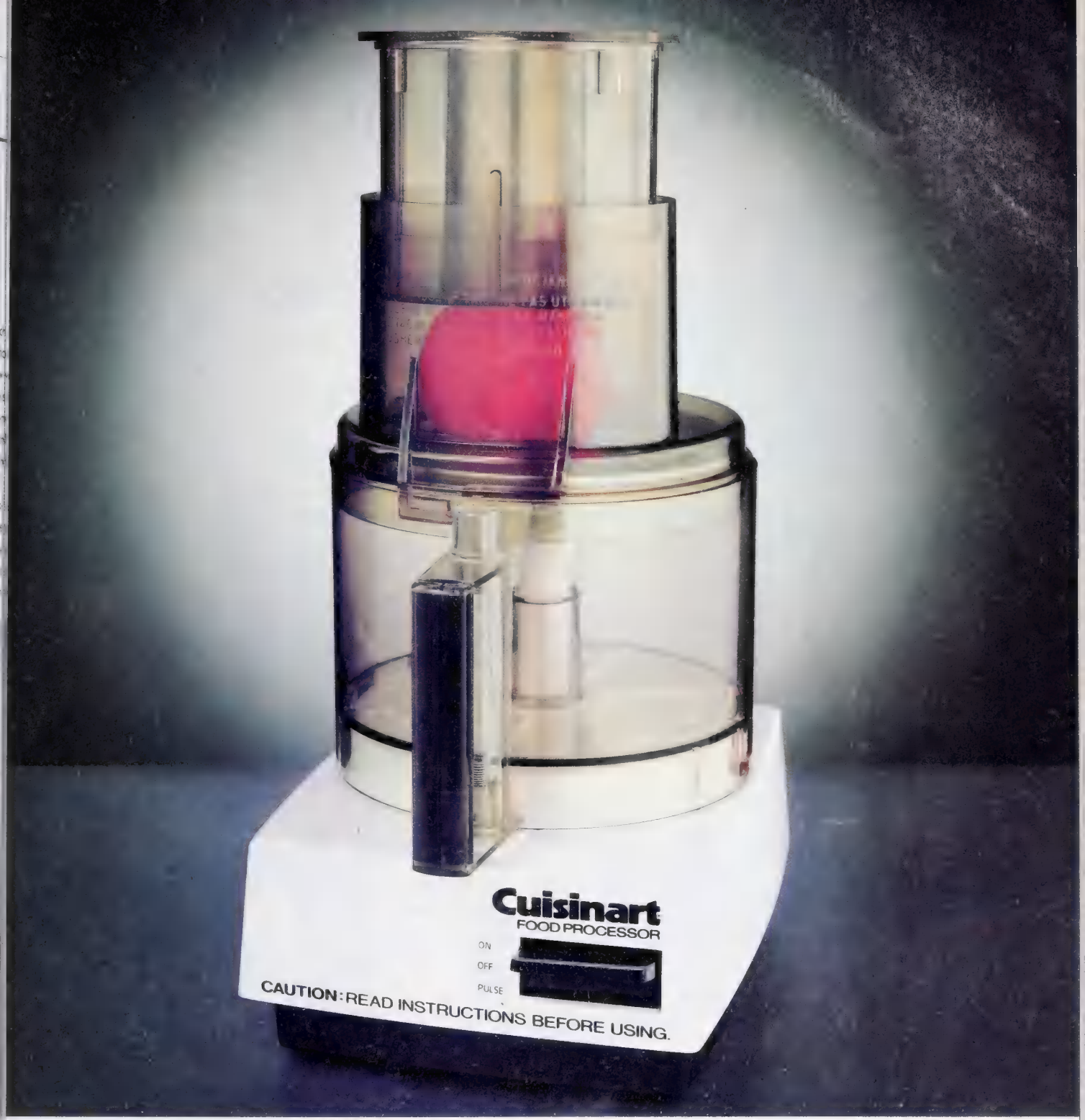
Eschewing line-for-line reproductions, he has borrowed the most appealing French country motifs and invented umbrellas with duck handles, china with



Howard Kaplan shows off his new French country wares.

gingham ribbon borders, farm animal potholders, fanciful brass bath fixtures, blue plaid sheets, luggage and more.

In baskets alone, Mr. Kaplan is offering 100 designs, which range from traditonal market styles to unusual truffle-picking baskets. Debuting this month in a 2,000-square-foot boutique at Marshall Field, Chicago, his diverse collection of French-inspired objects will be displayed among vintage armoires and café tables, offering the same sense of happening-on-a-find as his antiques shop does. Look for his boutiques in stores nationwide this winter.►



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The Cuisinart DLC-10E is a unique value among all food processors. It is the most capable food processor ever designed for its size, a Cuisinart machine through and through, yet close in price to ordinary food processors.

The DLC-10E has a strong family resemblance in design to our acclaimed DLC-7 PRO and DLC-8F models (it is slightly shorter, designed to take up less room).

Like our more expensive models it includes, as standard equipment, the revolutionary Large Feed Tube that lets you do more work at one time. Its strong, efficient motor can perform a staggering amount of work.

The DLC-10E accepts all the accessories of our CFP-4, 5, 5A, 9 and 9A models. It also benefits from a number of Cuisinart inventions: the off-center slicing disc with its longer blade, a dough blade, improved shredding disc and a new chopping blade.

For more information about our food processors, cookware and magazine, "The Pleasures of Cooking", write Cuisinarts, Inc., 411 (H) West Putnam Avenue, Greenwich, CT 06830.

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HB LOOKOUT



DAPHNE SHUTTLE WORTH

HERALDING NEW FOLK ART

Ada Thomas, believed to be the last of Louisiana's Chitimacha Indians skilled in the intricate art of double-weave basketry *(above)*, is typical of today's folk artist—unheralded and possibly heirless, a situation the National Endowment for the Arts is hoping to eliminate with its second annual $5,000 fellowships for 16 outstanding folk artists.

Mrs. Thomas's nomination shows the program's success: Once her honors were announced, other Chitimacha basketmakers, who hadn't realized their artistry was exceptional, came to the forefront. "When an obscure craft gets recognition, the artists begin to take pride in their skills," says Folk Arts Program director Bess Hawes.

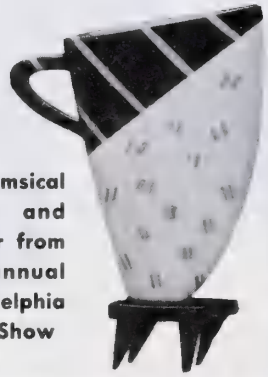
Other winners of 1983 fellowships include a French-American fiddler, a California blues guitarist/singer, an Appalachian storyteller, a Georgia face-jug maker and a Shaker singer. To nominate a significant folk artist you may know or have heard about, write the National Endowment for the Arts, Folk Arts Program, 1100 Pennsylvania Ave., Washington, D.C. 20506.

BOOK NEWS

• Sized to fit in your hand, Knopf's *Collectors' Guides to American Antiques* have it all—prices, pictures, collecting tips and lore. The four volumes new this month: *Pottery & Porcelain* by William C. Ketchum Jr.—red, yellow, sponge, stone and other wares; *Glass 2* by Jane Shadel Spillman—paperweights, jugs, lamps and more; *Folk Art* by Robert Bishop and Judith Reiter Weissman—sculpture, painting, kitchenware, even boxes; *Dolls* by Wendy Lavitt—folk dolls, French imports and other small wonders. Each volume, $13.95. ■ *The Gardens at Giverny* (Aperture, $22.50), exquisitely photographed by Stephen Shore, gives gardeners a look at Monet's colorful landscaping; for art lovers, it offers the waterlily behind the impression. ■ *Gardens of France* by Anita Pereire and Gabrielle van Zuylen (Harmony books, $40) offers a fascinating outdoor tour of châteaux plus detailed planting descriptions and extensive explanations of landscape designs. Most of the 24 gardens (which range from the French classical formality of Vaux-le-Vicomte to English-inspired, romantic examples) can be visited if an appointment with the owner is made well in advance. • *A Country Christmas Treasury* edited by Allen Bragdon (Arco, $25) is a roundup of old-fashioned crafts, ranging from simple-to-make decorations to intricate wooden toys.

COMING ATTRACTIONS

• Since 1978, "Quilt National," a biennial competition, has sewn up the best in contemporary quilts. This year's show, exhibiting a trend to brilliant color and inventive two-sided patterned quilts, is at the American Craft Museum II, NYC, Nov. 4 to Dec. 30. An 80-page color catalog of the winners is $12.95 ppd. from The Dairy Barn, Inc., Box 747, Athens, OH 45701. ■ Celebrating the 200th anniversary of the pact ending the Revolutionary War, the Winterthur Museum in Delaware gathered period china, fabrics and furniture and re-created Ben Franklin's Parisian rooms for "Cordial Negotiations: Benjamin Franklin and the Treaty of Paris"; through Nov. 13. ■ At the Philadelphia Museum of Art's annual craft show, Nov. 11 to 13, you can buy the best in contemporary crafts and borrow table setting ideas from "Philadelphia Entertains," created by the city's leading hosts and hostesses. ■ Russel Wright's American Modern dinnerware, produced from 1939 to 1959, is the best known of his designs that ranged from a streamlined 1932 Wurlitzer radio to sterling flatware and pony skin chairs, as shown by the exhibit, "Russel Wright: American Designer," at the Renwick Gallery, Washington, D.C., Nov. 4 to Mar. 4. A book of the same name by William J. Hennessey, offers an excellent profile of the multifaceted industrial designer with illustrations of his work—$16.50 ppd. from MIT Press, 28 Carleton St., Cambridge, MA 02142. ■ "Hockney Paints the Stage," theater sets by the colorful artist, will be at the Walker Art Center, Minneapolis MN, Nov. 20 to Jan. 22. ■ **For Shaker collectors** *(see story, page 118)*: "By Shaker Hands," the works of 20 artisans from the 19th-century Nov. 20 to Jan. 8. the Katonah Gallery, Katonah, NY: "Community Industries of the Shakers: A New Look," 700 objects at the New York State Museum in Albany, through Jan. 8.



A whimsical cup and saucer from the annual Philadelphia Craft Show

GOOD BUY

• An instant way to decorate a sink or stove backsplash—without grouting—is to apply Heller's new Self-Stick Wall Tiles designed by Cheryl Lewin. Adhered with double-face tape, the light, enamel-on-aluminum tiles are 4½ inches square and come in 23 graphic patterns and 12 solid colors; $7 a dozen, Heller Designs, 41 Madison Ave., New York, N.Y. 10010. ■



Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

Sears

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See for yourself with this handy 5-page guide to appliance savings

Ask about Sears February 1984 deferred credit plan.

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SpaceMaster microwave saves and space. This 1.3 cu. ft. capac- icrowave mounts like a range d to cook, vent, and illuminate out using an inch of counterspace. ures whole meal cooking* cooks up to three foods at once. has temperature probe and auto- c hold/warm. On sale Oct. 30- . 23. Model #85641.

ave $70 now $299.99
1.4 cu. ft. Kenmore microwave es a great gift. It has electronic h controls to get you cooking fast. temperature probe, automatic l/warm, variable er and a 100-minute timer. Electronic digital display shows your remaining cooking time. On sale Oct. 30-Dec. 3. Model #88541.

3. save $100 now $359.99
A microwave that can cook your whole holiday dinner at once. Because it has whole meal cooking*. Has 2-stage memory, delay start, temperature sensing probe and automatic hold/warm. On sale Oct. 30-Nov. 23. Model #88741.
*Whole meal cooking in accordance with instructions.

4. save $100 now $399.99
Choose a 30-inch Kenmore gas or electric range. Each has a clock with timer and a continuous cleaning oven. Gas range has a pilot-free ignition. Electric range has an automatic oven with delay start. Colors extra. Gas model #72541 on sale Oct. 2-Nov. 23. Electric model #92731 on sale Oct. 2-Dec. 3. Continuous cleaning oven gradually dissolves most grease and spills as you bake. Clean major spills by hand.

Each of these advertised items is readily available for sale as advertised.
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1. save $80 now $119.99
This mini-hi fi cassette system makes a perfect gift. And at this price, now is the perfect time to buy it. With a full 5-watts of power, digital frequency readout, loudness and high-filter control, and soft-touch cassette controls. On sale Oct. 30-Nov. 26. Model #9230.

Amplifier drives 5 watts per channel at 8 OHMS, 100 Hz to 15 KHz power band width, with no more than 1.0% total harmonic distortion.

2. save $60 now $139.99
Two compact stereos with your choice of features. One stereo has dual cassettes with a cassette that records. Another has a cassette play/record and 8-track. Both have slide-rule tuning, a pair of 15-inch high speaker cabinets, and a semi-automatic record player. On sale Oct. 30-Dec. 10. Model #91818/918.

3. save $20 now $79.99
A portable stereo that's big on sound. This AM/FM stereo cassette recorder has four speakers with two 4-inch woofers, and two tweeters. It has an FM stereo LED alert light, tone control, sound level/battery signal LED's, a headphone jack and two external speaker jacks. And because it's portable, it goes anywhere. On sale Oct. 30-Nov. 26. Model #21931.

4. save $100 now $479.99
It's the VCR you've been waiting for. A VHS format that gives you 2 to 6-hour, 10-day programming with 8-hour maximum recording capability. It also features a remote control with forward/reverse visual search, and pause/still. A great gift for you! On sale Oct. 30-Dec. 3. Model #5315.

5. only $359 reg. price
Get set for the holidays with this Beta VCR. And take advantage of our great low price, too! This VCR has both forward/reverse BetaScan visual search, pause/still, and a 3-day advance t with 5-hour recording capability. Model #5309. Sears VCR's are designed personal in-home viewing and not for usage tha violate copyright laws.

6. save $120 now $179.99
A compact stereo that's just righ the younger set. It has everything teen of yours could want. Dual ca sette for dubbing, digital frequen readout. And high-filter loudness control. Plus a pair of beautiful 18-inch high cabinets with 2-way speakers. On sale Oct. 30-Nov. 2 Model #91868.

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. only $249.99 reg. price
12-inch portable TV that will add olor to your holidays. This TV has a 2-inch diagonal measure picture, an utomatic color button, individual ontrols for tint, color, brightness and ontrast. Plus a Super Chromix™ black atrix picture tube. Model #4025.

. save $40 now $79.99
great price on a great gift. A 12-nch diagonal measure black and /hite picture in a set that can go any-/here. It's dual powered so you can se it indoors or outdoors. With a uick-start picture tube for instant icture and sound. No waiting. Has n automatic gain control that helps revent flutter. Even has ear-hone and an earphone jack. On sale Oct.30-Dec.10. Model #50301.

9. $599.99 special purchase while quantities last
These 25-inch console color TVs have the features you want. Everything is right about them, including the price. A big 25-inch diagonal measure picture with an 83-channel quartz tuner, sharpness control, 16-button remote control, shielded cable connector, LED channel readout. Both have contemporary designs with hidden controls. Model #4906/7.

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Simulated TV pictures and demonstrations.

10. save $100 now $399.99
Watch the holiday specials on this 19-inch color TV. It will all "come to life" on this 19-inch diagonal measure picture. Features precision quartz tuning that locks channels automatically, and automatic One Button Color. Cable-ready 112 channel tuner is great for cable TV operation. Comb filter gives you a picture that is 20% sharper than TVs without this feature. On sale Oct. 30-Nov. 26. Model #42191.



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Sears

GET SET FOR THE HOLIDAYS S·A·L·E

1. $599.99 special purchase while quantities last
A big, beautiful frostless refrigerator. Pack it full of goodies so you can throw a holiday party anytime. This refrigerator has a big 19.2 cu. ft. capacity that includes a roomy 5.7 cu. ft. freezer. The refrigerator has 3 glass shelves, a meat pan, 2 crispers, 3 door shelves, and an interior light, of course. The freezer has a partial inside shelf, and 2 door shelves for more convenience. For extra efficiency, this model has a Power Miser switch. And for great looks, beautiful textured steel doors. You get all that and a great price, too! Model #63961.

A special purchase, though not reduced, is an exceptional value.

2. $689.99 special purchase while quantities last
A frostless refrigerator. With exactly the same features as model #63961 but has an ice maker, too! Model #73961.



A special purchase, though not reduced, is an exceptional value.

3. $599.99 reg. price
A Kenmore refrigerator with room for the turkey and all the trimmings. This 19 cu. ft. frostless side-by-side has room for it all. With meat pan, and 4 shelves, plus 6 door shelves. The 6.8 cu. ft. freezer section has 5 interior shelves and 5 door shelves. Model #43901.

4. save $40 now $149.99
A powerful PowerMate vacuum that makes holiday cleanup a snap. A canister vac with 2.0 peak horsepower (.70 VMCA). It has a beater-bar brush and dual edge cleaning so you can clean right up to the walls and into corners. And comes with a great array of accessories. Floor and dusting brushes, upholstery and crevice tools. And a 7-ft. vinyl hose for easy access to hard-to-reach places. On sale Oct. 30-Nov. 26. Model #22821.

5. save $20 now $89.99
A Kenmore upright vac that lets you clean up fast. This two-speed vac has 4 carpet height adjustments and a floor light. Also a beater-bar brush, dual edge cleaning and twin fan motor for deep-down cleaning action. And 20-ft. cord. On sale Oct. 30-Nov. 26. Model #32701.

Each of the advertised items on these two pages is readily available for sale as advertised.

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. save $40 now $149.99
)ur Power Spray. Steam-like cleaning ses hot water and powerful suction) remove dirt and soil ordinary acuums can leave behind. On sale)ct. 30-Nov. 26. Model #85531.

. save $40 now $299.99
ave on chest or upright freezers. hese 9.0 cu. ft. freezers have a)wer signal light, adjustable cold ontrol, a "key eject" lock, and thin vall foam insulation. Upright has 2 nterior shelves, 3 door shelves, and torage basket. Almond color only. Chest model #12098 on sale Oct. 0-Nov. 12. Upright model #22098)n sale Oct. 30-Nov. 27.

8. save $50 now $169.99
Sew your holiday wardrobe with this Kenmore sewing machine. A convertible free-arm with 8 built-in stitches and a buttonholer. Ultrastitch gives neat, even stretch stitches and buttonholes. On sale Oct. 30-Nov. 26. Model #13453.
Save $20 on sewing machine cabinet. Now $80. Model #93082.

9. save $30 now $299.99
A Kenmore washer that's heavy-duty. This automatic washer has 2 cycles: cotton/sturdy and permanent press. It also has 3 pre-set wash/rinse water temperature combinations, 2 water levels. White only. On sale Oct. 30-Nov. 12. Model #13201.

10. save $20 now $239.99
A Kenmore dryer with great features. A heavy-duty electric dryer with 3 timed cycles: cotton/sturdy, permanent press, and air only. Also top-mounted lint screen. White only. On sale Oct. 30-Nov. 12. Electric model #65351. Gas model #75351, priced $40 higher.



there's more for your life at Sears

VIEW FROM THORNHILL FARM



By DEE HARDIE

Some of my friends, I've noticed, tuck their invitations into the frame of a bedroom mirror or tape them on their refrigerators—social credentials, badges, perhaps, of popularity. And I love to read them, see what's going on. I don't envy my friends' social circuits, just admire their stamina.

Our invitations, on the other hand, seem to take a different route, always landing on the kitchen counter near the telephone. And they soon become tattooed with unfamiliar telephone numbers and notes of my daily life—"pick up Lucy, noon," "plant parsley near roses," "brown eggs, real milk," "balloons for Albert," "Christmas goose?"

It's a wonder these invitations ever survive their original intent—getting us to the church, or party, on time. And I certainly hope no one ever treats *my* invitations that way. As we only give occasional parties, and only for occasions, I always make the invitations. It may take more time, but to me it's having fun before you get there. It starts my planning and plotting, gets me in the spirit. And if I'm inspired, maybe our guests will be too.

My last invitation was for a friend's birthday—oversized announcements tied with a pale blue bow. "Born May 12, 1933, weight 175 pounds, 6 feet tall!" Ribbon also trimmed small hats I made for a young girl's tea party. On white poster paper I pasted a yard of lavender-and-white gingham. Then I cut shapes of garden hats, and trimmed them with a red ribbon, writing the particulars of the party on the other side.

For a friend going to Japan I sent party invites on paper fans, and when we had a lunch before a country steeplechase, I made luggage tags look like paddock tickets, the envelopes striped with racing colors. But the invitations I wish *I* sent were made by Minnie.

She painted circles of color, wrote the details, cut the stiff paper into a jigsaw puzzle. The minute I opened the envelope, the party began. And after I fitted the pieces together, I knew it. We had been invited for "fun and games."

For larger parties I resort to block stamps. I have a beautiful one of a sheep looking like she just walked in from an old print. I stamp it with a blue pad onto white postcards for barn dances we sometimes give in the spring. I also have a stamp of a coronet I bought from a London stall, but I've never dared use it. Our parties aren't that royal, but they do succeed even more when Scott, our son-in-law, a musician, plays into the night.

And the only engraved invitation we've ever sent is when Scott married our daughter. Louise wanted to draw floral bouquets, but my husband Tom wanted the traditional. After a few tears, we compromised. She wrote them in her elegant calligraphy and they were engraved.

The other engraved invitation that's hard to forget is the one Mary Jane received from the White House. Invited to a gala dinner, she not only sat next to Fred Astaire, she *danced* with him. When I met my friend at the train, she was still dancing, and I suspect she slept with that invitation under her pillow. I don't blame her. The glamour of 1600 Pennsylvania Avenue should be remembered. Even framed.■

JIM WEINER WOLDIN



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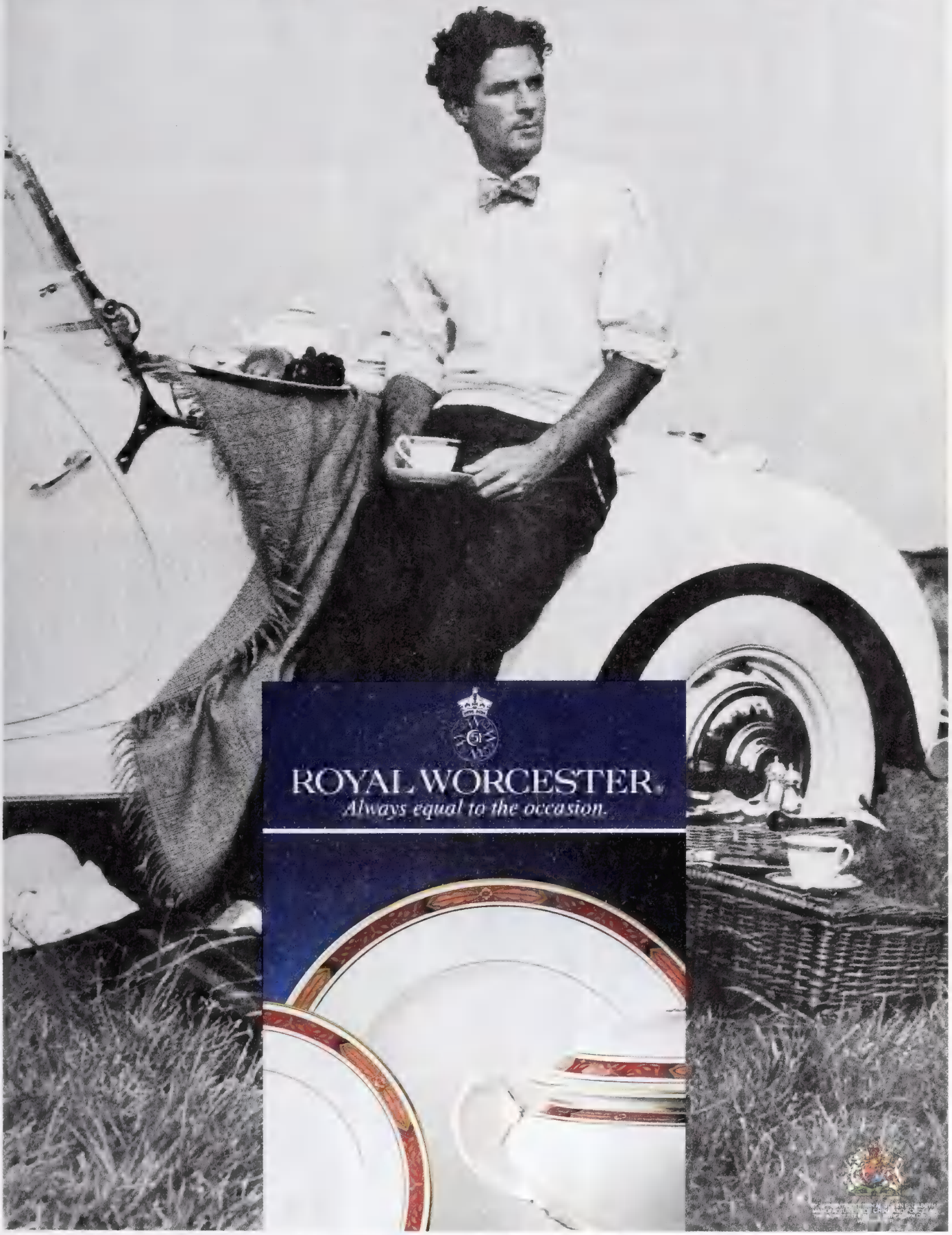
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HOW THE ENGLISH MIND THEIR TABLE MANNERS



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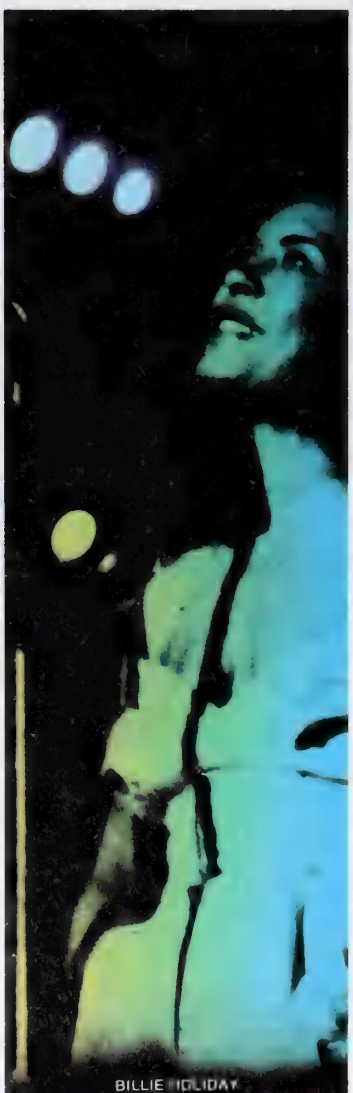


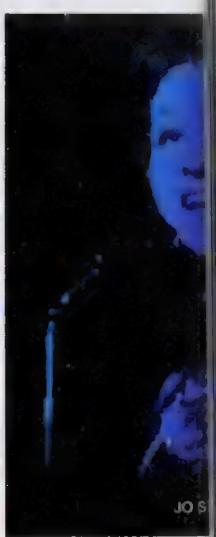
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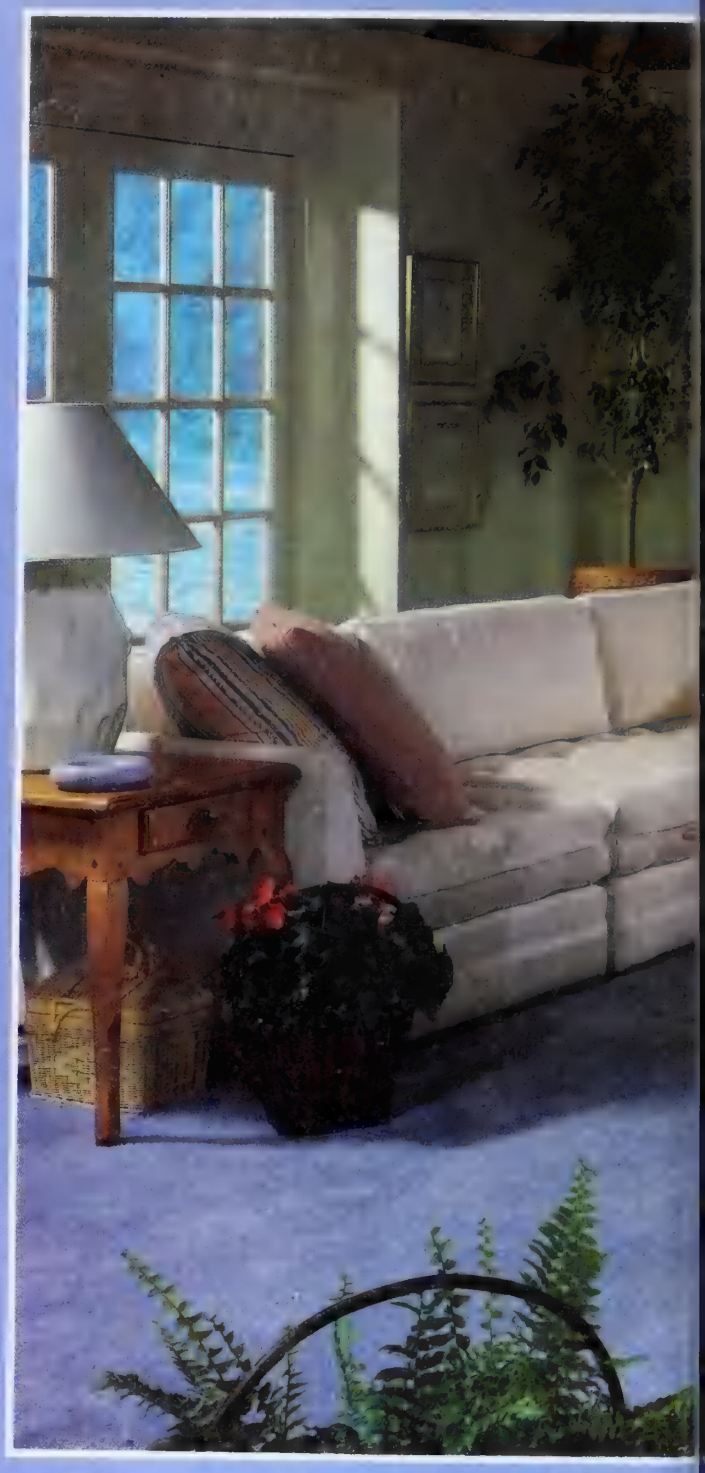
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DECORATING DETAILS

THE NOSTALGIC RETURN OF FINISHING TOUCHES

The decorating world is experiencing an artistic groundswell, one that is fresh and invigorating for people who love extra-special design details. It's a trend that's nostalgic, frankly fancy and unabashedly luxurious—a return to such dressmaker touches as deep pleating, inventive welting and fabulous trimmings such as shirring, smocking, ruching, tufting, even buttons and bows. The look, which is executed in a beautiful color portfolio beginning on page 83, harks back to the Edwardian penchant for elaboration, but is carried out with a totally modern appreciation for fine handwork and attention to detail.

With the return of finishing touches, designers are having a field day dreaming up beautiful ways to add ornament. Among their favorite tricks is to apply contrasting fabric borders to furniture upholstery and to use matching wallpaper borders for outlining floors, ceilings, even whole rooms. Another device is to mix fabrics: A background print might cover the bulk of a piece while a complementary fabric outlines its shape. Even lampshades are getting the dressed-up treatment, with fabrics pleated and shirred or hand-painted with trompe l'oeil fantasy. Curtain poles and finials are being gilded, prettily painted or covered with matching curtain fabric, and the curtains themselves are being made to "break on the floor," an elegant overflow of fabric. Tableau curtains are back in favor *(top center)*; so are stone valances *(bottom)*. Pillows are getting double (sometimes triple) ruffles, some on the bias for extra frill and some edged with hand-painted shading for that extra, *extra* finishing touch. Beds were never more beautiful, and as a complement, the very feminine dressing table is back, handsomely decked out and richly endowed with yards and yards of fabric to become as important a decorating piece as it is a functional one.

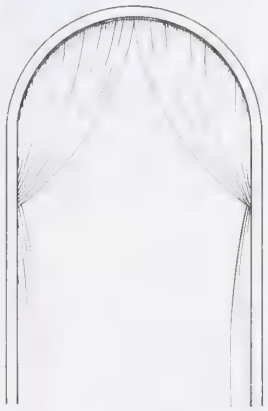


Tableau: like theater curtain design

To speak the language of finishing touches, you'll need to know a new vocabulary. Following is a selection of the drapery, upholstery and trimming terms that are used most often in the decorating profession.

Pantaloon window treatment is one where the fabric is drawn up with hidden tapes that allow the folds to billow out and puff under—the result looks a bit like old-fashioned pantaloons.

A ***festoon*** of fabric is a gathered-up swag of material.

A ***stone valance*** is shaped with alternating swagged fabric and funnel-shaped fabric. (The name comes from the Greeks, who frequently carved the shape on their cornices.)

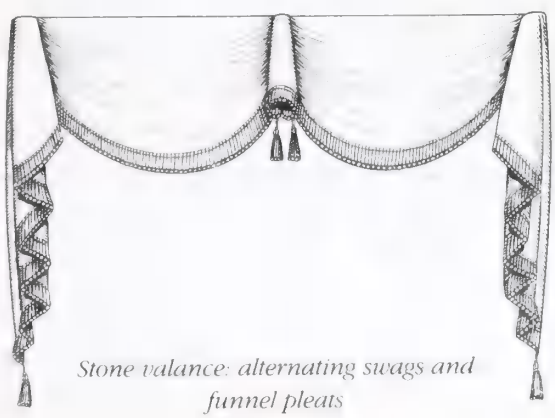
A ***tableau*** curtain design is one in which the fabric pulls up on either side of the window with hidden cords in the back, like a theater curtain. (This treatment is most effective on windows with rounded tops.)

A ***pencil*** heading for curtains is gathered in rolls about the size of a pencil; a ***cartridge*** heading is twice the size or even larger. *(Both are shown: next page.)*

A ***Syrie Maugham*** heading is a combination of both pencil and cartridge pleating.

A ***butterfly*** pleat heading for a curtain *(shown: next page)* is done with five hand stitches to tack the fabric together, making it look rather like a butterfly's wing at the top.

A ***slinky*** heading *(shown: next page)* is a clever device in which fabric is shirred onto a pole and can be drawn closed with its hidden interior mechanism—that mechanism is like a child's toy called a "slinky." ►



Stone valance: alternating swags and funnel pleats

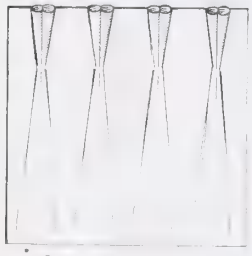
RODICA PRATO

Continued from page 55

"Designers are having a field day dreaming up beautiful ways to add ornament"

Ruching is the frill at the top of shirring. In Josef Pricci's red room *(page 86)* shirring outlines the sofa and chair cushions, surrounds the sofa's rolled arms and extends across the curtain's valance. Ruching is the frill found on top of the dog's shirred curtain.

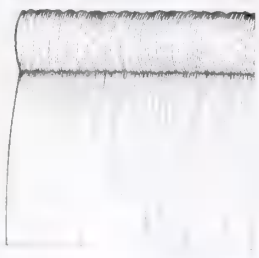
Jabot is a draped side curtain. In Zajac



Butterfly pleats—shaped like butterfly wings

& Callahan's yellow room *(page 88)* the jabots are lined in pink and topped with rosettes. In the same room there is a finishing touch of gimp on a tufted stool, as well as silk cord welting and frog loops on the chair cushions.

In fine drapery workrooms curtains are



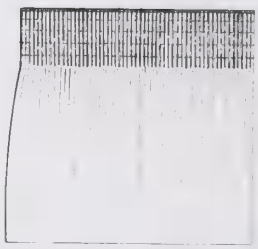
Slinky device for gathering curtain on a rod

always lined with cotton sateen as well as interlined with "silent" cloth or black-out cloth. Linings are never attached by machine sewing; they are basted at the top and at the bottom and the layers are tacked together with a chain of hand-stitching. This handwork assures that curtains hang in rounded, soft folds, and these touches—lining, interlining and hand sewing—make the difference between skimpy, sharp-edged curtains and luxurious, full ones.

The finishing touch that enlivens all drapery and upholstery is generally known as *trim*. Narrow trim is called *gimp*; *braid* is 1½ inches or wider. Then there is *crepe* cording, which looks like plaited work, and *bullion* fringe, which looks like spaghetti. According to Edward Goodman of the Standard Trimming Company, there are myriad marvelous ways to edge a pillow, outline a chair and embellish a curtain. (Standard, a division of Scalamandré, is the Parnassus of trims and tassels. Making fantastic hand-dyed colors and decorative pipings are as much an everyday work as is the meticulous copying of intricate bullion fringe. Since it takes 1,700 ends of yarn and careful hand-twining and knotting to produce one little tassel, the company is indeed dedicated to artful handwork.)

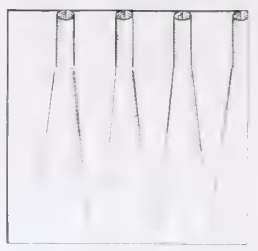
In the flurry of decorators' finishing touches, Mr. Goodman has observed some astonishing new trends:

- Club chairs are left unskirted to show off ball feet completely twined with silk threads, then netted over with an open mesh covering of crepe cording.
- Rosette and bow tuftings in contrasting colors decorate chair and sofa arms.
- Deep bullion fringe is being used in lieu of skirts.
- Elaborate tassels and braided rosettes make center tuftings for rolled-arm upholstered furniture.
- Wide braiding, sometimes doubled, is being used to outline furniture.
- Cut moss (a term describing a fringe that looks as though it has a crew cut) is being used in place of welting.



Pencil heading: fabric gathered in thin rolls

- Cigar welting (¾ inch round), sometimes shirred, is used as an accent at the bottom of skirts, around headboards, and down the sides of curtains.
- Rows of mold fringe are edging curtains and table skirts. *Mold* fringe is made up of wooden forms all covered with silk threads and attached to gimp. The forms



Cartridge pleat: fabric shaped around pieces of rolled-up crinoline

can be round, oval, diamond or bell-shaped. Left uncovered, it can be hand-painted or dyed to match fabric. ■

—PATRICIA CORBIN

RODICA PRATO

THE NEW ADDITION YOUR FAMILY DESERVES:

A Home Computer

By ROSE BENNETT GILBERT



The computer age is off and running, but many of us are still at the starting gate wondering what the fuss is all about. In recent years the computer has come to dominate the business world – counting assets, keeping records, running factories, speeding communication. And the infusion continues... into education, entertainment and now the home. Before this decade is over, half the households in America will have a computer. Will yours be one of them? Before buying a home computer, if you don't yet own one, the following pages tell how and where to make your purchase, where to put it when you get it home and – most important – how a computer can benefit everyone in your family. ▶

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I want to confess right up front that I had to write this article on an old-fashioned *typewriter.* Never mind that it's practically brand-new; today any typewriter is already out of date.

I have a home computer. What I need is called *word-processing*, a quantum-jump into the future that's very much here today. With it I could work my story out on the monitor screen of my home computer, rearranging sentences and paragraphs to my writer's heart's content (the computer could even correct my spelling as I go). Then I could leave the computer to tell the printer to put it all neatly on paper, while I change from my writer's jeans to a businesslike suit to deliver the manuscript to the New York offices of House Beautiful.

If I were really smart, I'd even have a *modem*, a device that would connect my computer to others via the telephone line. With a modem, I could have sent this story straight to New York, to be received and printed out in the magazine's very offices. It could be on the editor's desk before I'd even changed clothes!

Does that all sound like futurism? An Orwellian threat? Or does it begin to unravel the truth about today's home computers? That they can seriously uncomplicate your life in a whole slew of ways.

Just ask your children. Chances are, *they* are already comfortable with computers because schools have been quick to understand their importance. Today, two thirds of the country's high schools and about one third of the elementary schools are using computers in their classrooms. By the time those elementary kids are in college, home computers will be standard equipment, along with lab books and calculators (a number of colleges are already requiring freshmen to bring their own computer hardware).

Since the turn of this century, it seems that every generation has had its new technology to adjust to. Today's young people are as *un*intimidated by computers as we were by the coming of television ... or earlier generations by radios and the telephone, even though *their* elders may have objected. (Part of my family lore is my grandfather's reluctance to allow a telephone in the house: "If someone wants to speak with me, let him come to the door like a gentleman!")

Well, computers have come to the door, and we're taking them in by the millions already, eight million by the end of this year. By the end of 1985, that number will have almost tripled, to 23 million, or every fourth home in the country. And according to Future Computing, a Texas-based market research company, by 1989 one out of two homes will be using a computer.

Mine is already one of them. And while I don't yet own a printer or the software that would let me write on my computer, my Commodore 64 has become as essential as my dishwasher and microwave oven. One big plus: My children have fun with it, which means they haven't noticed that it's actually *teaching* them things.

Listen to Elizabeth Deal of Malvern, Pa., describing the benefits a computer offers her 12-year-old son: "It does things for your *thinking*, your problem-solving abilities. At the same time Peter's using the computer to write school theme papers, he's learning logic. Computers are nonpermissive; they simply won't accept fuzzy thinking. Peter has to tell it what to do, step by logical step."

Elizabeth went out and bought the family's first computer herself. "Peter was in the first grade then, and I had time to pick up some small data-processing jobs to do at home." (Her pre-Peter job had been in medical research, involving the giant "main frame" computers of the '60s, the kind that lived in air-conditioned rooms.

Elizabeth says she was "staggered by what these new tiny computers could do!" Comparison-shopping the market for the best computer for her family (she also ended up with a Commodore 64), Elizabeth made herself into such an expert she now writes articles – using word-processing – for computer magazines.

JOINING THE REVOLUTION

What's happened to the Deals' household—and to mine—is what's happening to those eight million computing families all across America. They've opened the door just a crack on the new technology and found there's a party going on. Already a vast network of "user groups" exists, clubs formed by home computer owners who rally each month to exchange information and ideas. Members range from pre-teens to professionals like Elizabeth Deal who are using their computers at home for both fun and profit.

What will a home computer do for you and your family? First and foremost it will make you part of *the* revolution of the 20th century. Whether you realized it or not, computers have already made a great difference in everyday life. Your kitchen is rife with them: Most of today's appliances rely on microprocessors for their operation. Chances are, there's an on-board computer in your car, helping you drive more comfortably and efficiently. There's no question that computers

are having vast impact on the job marketplace. Predicts the editor of a national computing magazine: "In the near future, computing literacy will be as necessary a requirement for many jobs as a college degree is now." The difference, he says, is that "computer experience is available virtually at your corner store."

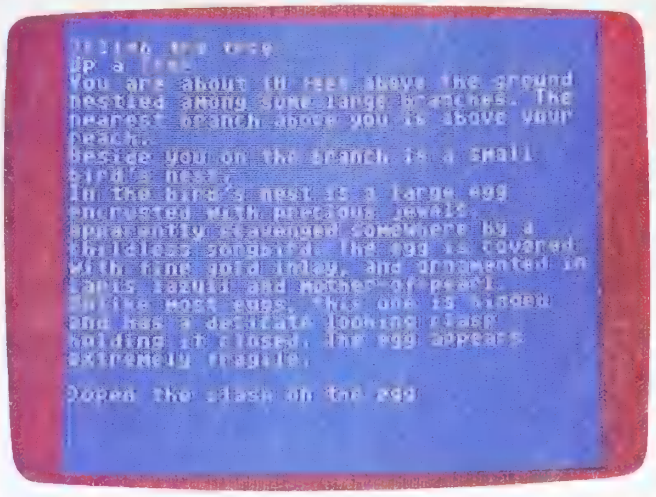
Before exploring how to shop that "corner store" for a computer, let's look at some *close-to-home* reasons why you might want one under your roof. You already know that a computer can mean fun and games for the entire family, with an added plus. Games-playing on the computer is both active and *inter*active, unlike the passive pastime of watching television. It's the electronic equivalent of yesterday's card table and jigsaw puzzle, bringing family members together again.

Don't think computer games are all violent these days. Sure, you can still wage war with space monsters, but the games are growing up; many of them have become teaching tools that make learning fun. A couple of examples: "Mensa Master" is a computerized version of the high-IQ card game favored by members of the intellectually gifted Mensa group. Another program teaches government and economics. You become the ruler of a 15th-century Italian city-state, responsible for grain harvest, public works, the justice system. Be a wise ruler and your realm prospers; be incompetent or despotic and your town goes down the video tube. Still other "games" simulate courtroom situations ... let you manage a manufacturing company ... teach flying or ship navigation. And it's all such fun, the learning comes as a bonus.

While they're enriching family fun, computers can also simplify family life. Don't worry about having to learn how to program one yourself; you can simply go out and buy readymade programs that take over many tedious household chores and free up time for more pleasant activities. For instance, there are programs that will let you:

- Learn to type (first step anyway toward computer literacy).
- Keep a running tally of your tax records. Come early April, you merely punch up the figures for your tax return.
- Monitor your household budget. Your *computer* will know where all your money's going.
- Plan investments more wisely. There are programs that let you play "what-if" financial games, calculating future investment values, rates of return and such. Other programs will track the investments you make in stocks, bonds and funds.
- Calculate and optimize your mortgage payments, so you will know where you stand on outstanding principal and interest, mortgage equity and more, at any given time.
- Inventory your household possessions and items of value – great for insurance purposes and for the police, in case of theft, since you can record details about everything you own, down to the color and serial number. You can even use this program to keep track of what you lend to whom, such as tools and books.
- Plan menus, store recipes and compute nutrition. Suppose you want to lose or gain weight, or make sure the vegetarian in your family gets enough protein. The computer can keep track. It can also adjust recipes to feed varying numbers or guests (without automatically tripling the salt!). And if you feed it a list of your family's favorite dinners, the computer can come back with a meal plan for 25 days, plus a shopping list. No more wondering "What shall we eat *tonight?*"
- Keep your address book up to date, and remind you in time to send birthday cards. Add a printer to your computer and it will type out address labels, making short work of, say, a PTA mailing or a Christmas card list.
- Compose music on your computer keyboard, even if you can't play the first note on a conventional instrument. New add-on piano keyboards provide the versatility of a full orchestra at your fingertips.
- Tap into vast libraries of information, any time of day or night, using a modem to connect you to what's called a "data base." In effect, you rent time to access the base's data-filled computer files.
- "Chat" with your computer company and with other home computer owners across the country. Corresponding with "key pals" is taking up where the CB radio left off.
- Learn to communicate with your computer through new computer languages – like "Logo," now commonly taught in schools.
- Study things, from beginning math to calculus and trig. In between, there are programs to teach Roman numerals ... the Laws of Newton ... the basic principles of atomic structure. Or you might want to study a language: French, German, Spanish or even English. The computer can also teach you how to write Haiku, and how to improve your own grammar and punctuation. Want to learn more about geography? Or oceanography, agriculture or yourself? There's a computerized personality test that should provide new per- ▶

QUIT PLAYING AND GET TO ZORK.™



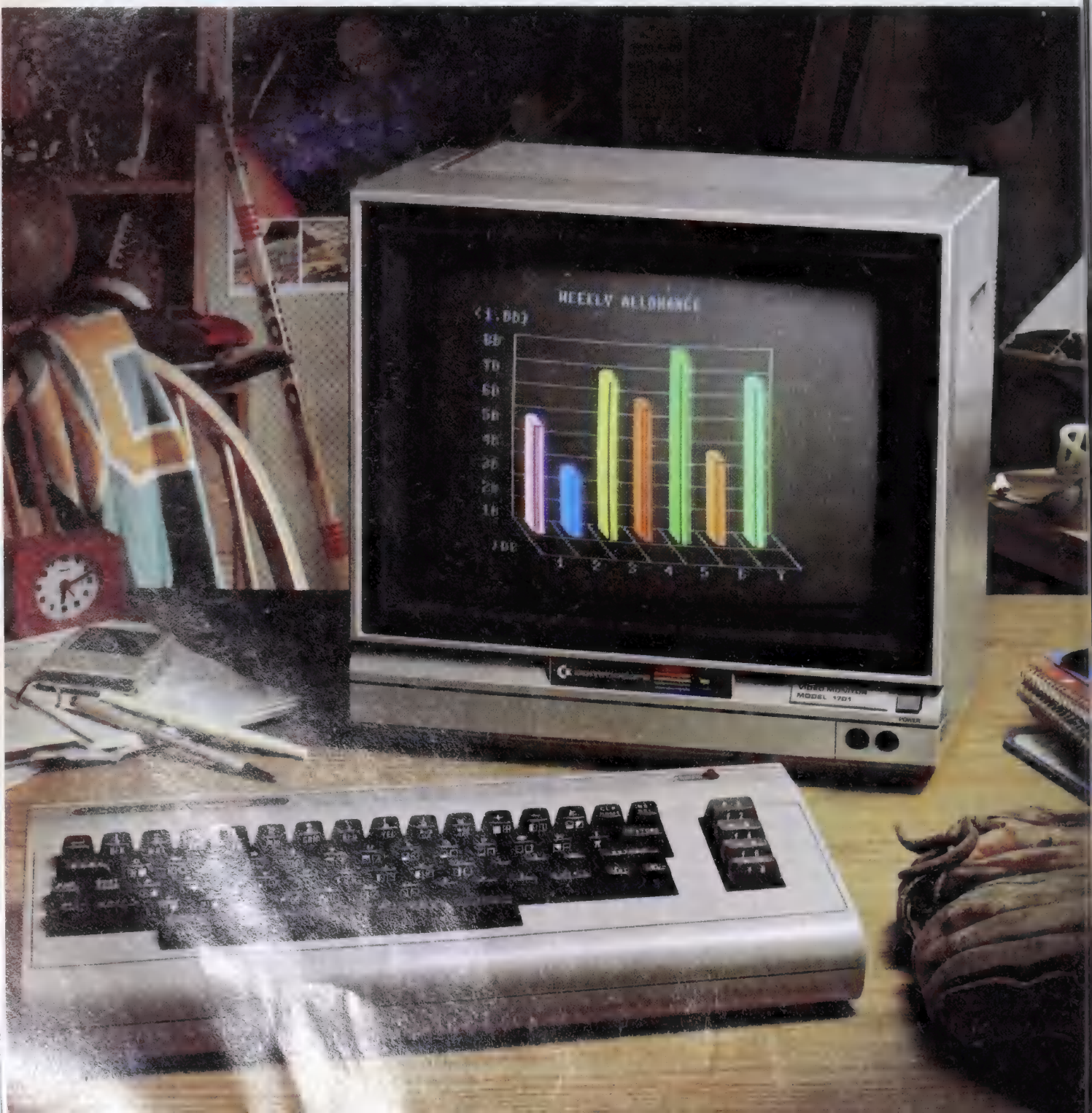
Introducing Zork.

A series of six games that challenge the mind, not merely the reflexes. Using word commands, a player must discover and escape with the Twenty Treasures of Zork. Kids learn to think logically while having fun.

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Zork is a trademark of Infocom, Inc

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KID'S EDUCATION,
BE SPENDING FOR

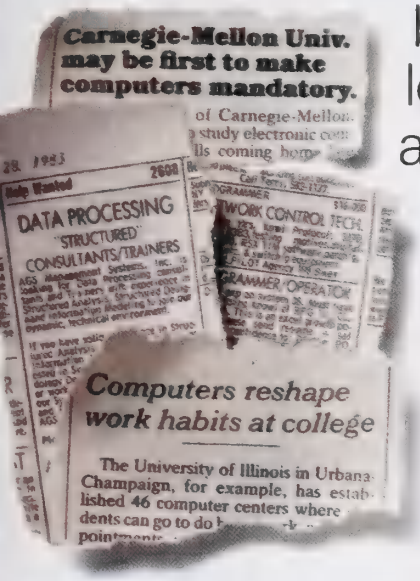


NG FOR YOUR AYBE YOU SHOULD

We'd be the first to encourage parents to save for their kids' education.

But money alone isn't enough to get anybody into college. Let alone, through it.

At more and more colleges today, computer skills are becoming mandatory. And at some colleges, those skills are becoming required for admission itself.



That's one good reason to get a home computer. Many parents are also discovering how helpful a computer can be for themselves in their homes and businesses.

But with saving for tuition and room and board, who has money to spend for a computer?

One answer is the Commodore 64.™

The Commodore 64 gives you a powerful 64K memory. That's as much memory as either the Apple® IIe or IBM® Personal Computer. But at far less than half the cost.

You also get full-color graphics, a nine-scale music synthesizer, and a wide range of software.

The combination of power, graphics, music and software makes it the perfect computer for a student to start out with. And stay with, right through college.

And beyond.
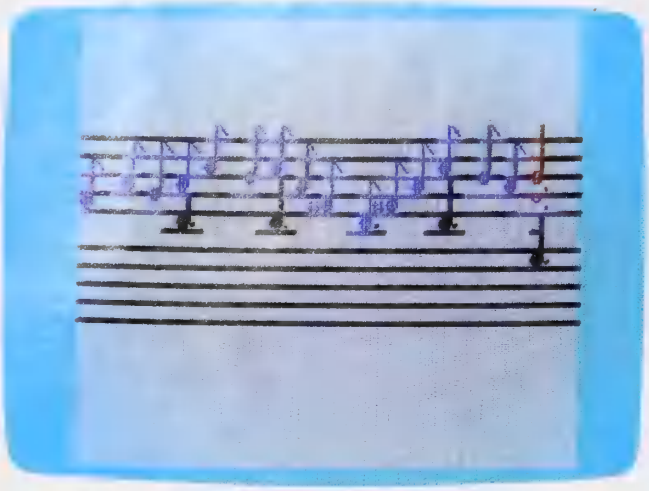
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Now your kids can learn to write music, and hear it played back through any of nine different instruments. Brilliant color graphics display the selected notes and chords. Special effects, too!

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A Home Computer

(continued from page 00)

sonal insights. In all, computers can be called about the best self-help program around today!

Mind you, this is only a sampling of what you can do with a home computer. More uses are coming on-line, as they say, every day. But just because the computer bandwagon is moving at a terrific pace, you needn't hesitate to jump on. You *can* catch up, and at all deliberate speed. The key word here is *deliberate:* Do take plenty of time to select the home computer system that best suits your family's needs.

SHOPPING FOR A HOME COMPUTER

We asked the experts at Commodore how they'd advise you to go about it – a logical source since Commodores account for more than 40 percent of the under-$1,000 computers in use today. Here's what they recommend:

1. **Decide what you want the computer to do for you.** Since it's the software (ready-made programs) that make a computer do anything at all, look at what's available – and what's coming up – in computer programming.
2. **Decide what you need right away** and what you can add later on. In terms of memory, you won't need more than, say, 64K (K = kilobytes; see Computerspeak, opposite page). At first, you may not need a disk drive; a less expensive tape cassette will do for a while. You may also want a "dedicated monitor" – a television monitor permanently hooked up to the computer – but a TV receiver is adequate when you're starting out.
3. **Shop wisely for a dealer.** Your local department store might trim the basic cost, but there are other factors to consider. It's good to know that your dealer has a service department, for example. And ask if he offers classes to help you get going, either free or for a small fee. Other places to turn for beginning computing include your local adult school or community college. And, of course, there are computer summer camps.
4. **Spend only as much as you have to.** You can buy a limousine of a computer costing more than $1,000 that may exceed your needs or start with a truly mini-microcomputer you'll soon outgrow. A happy medium might be a good home computer with 64K memory; it'll cost between $100 and $500. The cheapest memory device to store your work is the dataset, which costs $50 to $100. A disk drive, which works faster and stores more input, runs from $250 to $500. A printer costs from $200 to $1,000, depending on the speed and quality of print you desire.

LIVING WITH A HOME COMPUTER

Once you've made up your mind to own a home computer, there's one last question to be settled: where to put it. Today's home computers aren't fussy. You can set one up almost anywhere, in any room, including the kitchen. However, there are ground rules to help you enjoy your computer in comfort.

- Give it a place of its own. A separate desk is ideal, so you'll have ample elbow room for the keyboard, monitor, disk drive or cassette, printer, and telephone, perhaps. You'll also need some surface space for your user guide and a convenient place to store programs on disk or cassette. Investigate the computer furniture that's designed to meet all these needs compactly. There is more and more coming into the market tailored to handle computers and computer accessories.
- Provide yourself with a comfortable desk chair, one that swivels and adjusts, so others – including the children – can use it comfortably, too. Good lighting is important; consider a gooseneck or architect's lamp.
- Accessorize attractively, as you would any working desk. That is, don't over-clutter your business areas. Just avoid live plants, cut flowers, fish bowls and other water-borne accessories. For all its space-age technology, your home computer still runs on electricity.

WHAT DOES IT ALL MEAN?

The point is, 1984 is practically here. In Orwellian terms, 1984 was to be a threat to us all. In reality, it should be exciting, full of promise. It's the year when more of us are going to discover – and harness – the potential of the home computer. *We're* going to enslave *it,* not vice versa. And the sooner you get over your fear of computing, the sooner you and your family are going to start enjoying the benefits of the new technology, which includes more free time for family matters ... more efficient record-keeping ... more fun and games and educational opportunities on the home front ... a whole new dimension of living. For everyone, not just the whiz kids in the group.

I'd dare say, if I could just lay out all the advantages a home computer could mean to his family, even my grandfather would go shopping for one. ■

COMPUTERSPEAK

To help you know whereof you speak when you talk about home computers, here's a basic 'computerspeak' vocabulary.

BASIC The name says it: a basic language used to talk to computers and tell them what to do. Basic is the most commonly used language in home computers.

BYTE One number or one character in a program.

CASSETTE A magnetic tape that stores information. Without a cassette drive or a disk drive to "save" it on, a program is lost when the computer's turned off.

CHIP The tiny slice of silicon on which the integrated circuits are located – and these make your computer work. This chip has made microcomputers possible.

CPU Central Processing Unit, the "brain" of the computer.

DISPLAY A device for displaying computer information – a TV or monitor.

DISK A flat, circular magnetic disk that stores information. There are both hard and floppy disks. Floppys are less costly yet perfectly adequate for the home.

HARD COPY A printed-out version of what's on the computer screen.

HARDWARE The computer itself and its attachments, such as a disk drive and printer, as opposed to software, the programs that run the computer.

JOYSTICK A handheld stick you rotate to move a cursor or figure around the monitor screen.

KEYBOARD The typewriter-like device used to input information into the computer system.

K Kilobyte (approximately 1,000 bytes of information) indicates how much memory capacity a computer has, as in 64K.

MEMORY The computer's capacity to store information, usually expressed in K's.

MICRO-COMPUTER Small computer, usually for home use.

MODEM A device that connects a computer to the telephone line so you can receive information from other sources.

PERIPHERALS Auxiliary input and output devices that attach to the computer; for example, a disk drive or printer.

PRINTER Device similar to a typewriter that prints out a hard copy of material stored in the computer.

PROGRAM Same as software, the program that makes a computer work.

RAM Random Access Memory – used to store programs temporarily.

ROM Read-Only Memory provides permanent storage of programs that run the computer.

SOFTWARE Same as program.

USER FRIENDLY Simple-to-understand, thus easy for the average user, as opposed to highly technical. Today's home computers are getting more and more 'user friendly'; in fact, with programs such as Commodore's 'Magic Desk' you can run a computer by following picture commands.

TOP DRAWER ORGANIZATION.



Introducing Magic Desk.™

New software that makes computers easier than ever to use. Simply point the "computer hand" on the screen towards the desired function: the typewriter for word processing, file cabinet for information storage, etc. First in a unique series of Commodore software.

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COMPUTER SHOPPER'S GUIDE

Make your own comparisons and decide which home computer is right for you

Armed with the information you've learned in the previous pages, you should now be ready to begin your comparison shopping. Take this handy shopping guide with you to your local retailer and use it to make your notes. Remember, you need to know who in your family is going to use the computer and what it is going to be used for. After you've narrowed your choices to those that meet your needs, let the family members who will be using the computer help make the final decision.

HOME COMPUTER MODEL	1.	2.	3.	4.	5.	6.
Manufacturer						
Manufacturer's Reputation (on a scale of 1 to 5; 5 being excellent)						
MEMORY – Built-in RAM?	K	K	K	K	K	K
– RAM Expandable To?	K	K	K	K	K	K
LANGUAGE – Built in BASIC						
KEYBOARD – Number of Keys?						
– Typewriter Keys?						
– Color Control Keys?						
– Graphics on Keys?						
– Programmable Function Keys?						
– Numeric Keypad?						
– Works with TV or Monitor?						
DISPLAY – Number of Lines?						
– Number of Characters per line?						
– Number of Colors?						
– Resolution?	X	X	X	X	X	X
– Upper & Lower Case?						
SOUND – Number of Voices?						
– Number of Octaves?						
– Music Synthesizer?						
SOFTWARE: Is there a wide range of software available, including						
– Computer Literacy?						
– Education?						
– Entertainment?						
– Home Productivity?						
– Business?						
SELLING COST (Basic Unit)	$	$	$	$	$	$
– Cassette Recorder	$	$	$	$	$	$
– Disk Drive	$	$	$	$	$	$
– Interfaces/Cables	$	$	$	$	$	$
– Modem	$	$	$	$	$	$
– Monitor	$	$	$	$	$	$
– Printer	$	$	$	$	$	$
– Piano Keyboard	$	$	$	$	$	$
– Speech Synthesizer	$	$	$	$	$	$
TOTAL SYSTEM PRICE	$	$	$	$	$	$

MY FAMILY WILL USE OUR COMPUTER MAINLY FOR:

WHOSE HOUSE IS IT ANYWAY?

Today, as never before, it should be possible for a family and an architect to collaborate as equal partners

By WILLIAM HOUSEMAN

Years ago, when today's celebrity architects were still young and hungry, one of the brightest of them—let's call him Henry—invited me to see a house he'd recently designed for a young family. By prearrangement we met at the property. He pressed the entrance buzzer, and an attractive woman opened the door. I sensed she had not been forewarned of our visit.

"Oh, Henry!" she cried. "You're going to kill me!"

"Now what did you do?" he asked. Missing from this response, I felt, was that aura of politesse usually practiced by cultivated human beings in such social exchanges.

The woman led us wordlessly to her living room. Here, beyond question, was elegant architecture, all white-walled and Miesian. Employing body English alone, our hostess directed our eyes to an oil painting on the wall. It was an abstract work whose muted colors seemed calculated to cause no offense to any fair-minded viewer.

"Is it OK, Henry? I love it," she said.

Henry's dour expression told the woman she'd have to get rid of it, preferably before sundown. I have no doubt that is exactly what she did.

A house of one's own

How, one may wonder, could a client be so intimidated by her architect? At that time, quite easily. Granted, this was a case of absolute subservience—but it was not a rare one. Sprinkled across the country are thousands of houses designed for clients who were held similarly in thrall by their architects. Like Henry's timid client, they paid a king's ransom for a living environment unlike anyone else's—one assuredly they could call their own. Or could they?

Many of these houses were beautiful indeed. But if most of them looked and lived more than a little alike, the explanation is not hard to discover: They were designed by architects trained to pursue a specific vision. Moving obliquely off the grand concourse of architectural history, they were persuaded by their visionary mentors—those pioneers of modern design—that form follows function, less is more and a house is a machine for living.

A friend of mine, when ready to build a house for his family, asked me to suggest an appropriate designer. I did so with the trepidation one feels when recommending a seafood restaurant in Kansas.

But everything went well. The house was designed and built; it was warm, rock-ribbed and spectacular. And should anyone happen to wonder whose house it really was, the architect had his initials carved in a facing stone of the fireplace.

Several years later this grand home caught fire and burned to the ground. The only thing that remained standing was the fireplace bearing the architect's trademark.

Whose house was this, anyway?

In the best of circumstances a house is a gladly shared possession. The family that builds it, having taken substantial financial and psychic risks, is rewarded with a life-enriching place to live. And the architect derives satisfaction from having designed an enduring monument.

When the balance is tipped, however, the outcome may be dispiriting—as the evidence of a generation sometimes suggests. The imperious architect who dominates the cowed client is no lovelier a spectacle than the overbearing client who demands banality at all costs from an accomplished designer.

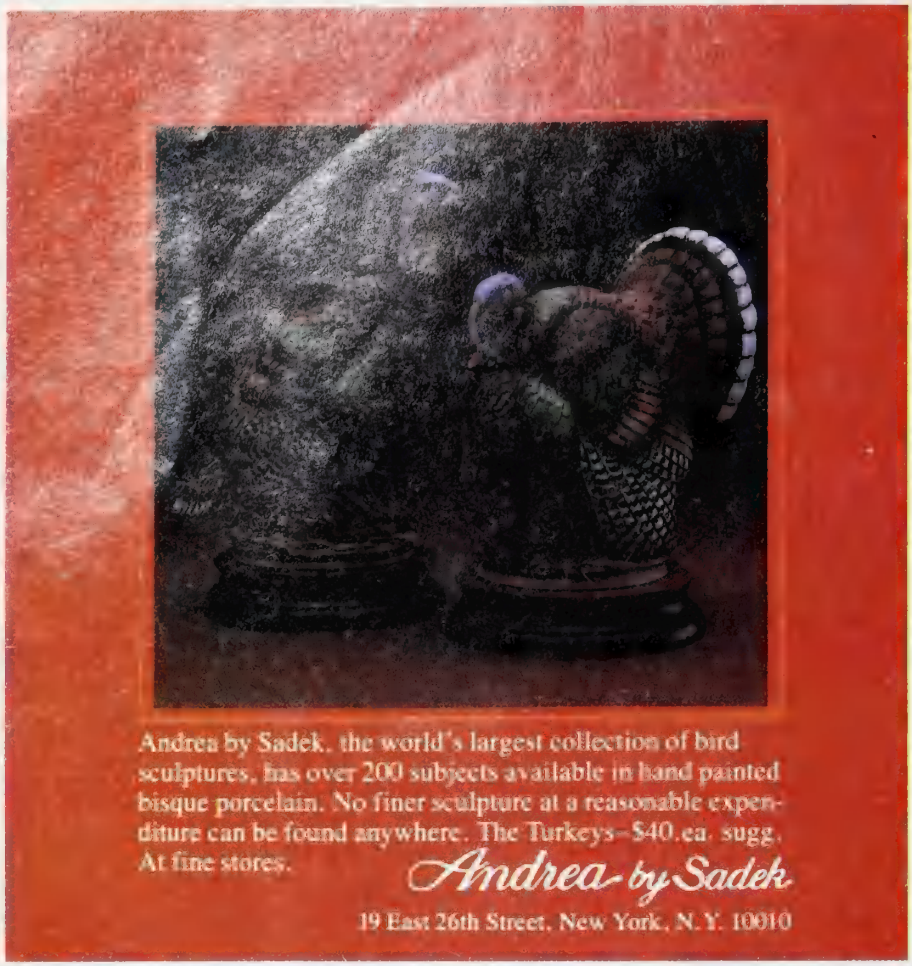
But the question of whose house it is has begun to sound blessedly dated. Today, as never before, it seems possible for a family that knows itself and an architect of open mind to collaborate as equal partners in the creation of a mutually gratifying design. Such a prospect has materialized in a great rush, not due to post-modernism or any other stylistic ripple, but thanks to the liberating force of the preservation movement.

"Adaptive reuse"

A more perfect case of poetic justice can scarcely be imagined. Until recently most architects—and most other Americans as well—considered saving old buildings an elitist's self-indulgence: worthy enough but hardly suitable for ambitious designers. Then, as home construction slackened and new projects were shelved, architects nationwide began to embrace preservationist commissions of every scale and scope. A new term, "adaptive reuse," was coined to describe the myriad building conversions occurring everywhere: old schools into seniors' housing, warehouses into artists' studios, depots into restaurants, chicken coops into vacation homes, churches into condos, grain elevators into vacation homes.

It is my theory, drawn from studying a restoration movement so widespread as to be almost stupefying, that we in America have turned a corner. I believe that the universality of the preservation movement's appeal has already

(Continued on page 66)



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WHOSE HOUSE IS IT?

Continued from page 65

conditioned us as a people to insist on an architecture that is far less "full of itself," far less enamored of its own rationale and far more conciliatory toward a world it has systematically elected to discount.

Thanks in great measure to the salvaging of old buildings to create new and better ones, all of us—architects included—are now emboldened to break out of our old psychological boxes. We are discovering that a wall need not be either glass or white; it may be exposed brick, tiled, carpeted, wallpapered or a dozen other things. A ceiling need not be 8 feet high just because that is the standard dimension of a sheet of gypsum board. It may be as tall as you wish, given your budget, your predilections and your architect's resourcefulness.

The return of details

As to the quiet conspiracy against ornament, it too has largely collapsed—and for the best of reasons. Through the restoration explosion people have discovered that *something* is often better than nothing. A carved oak mantel, however ordinary, is almost always more distinctive than anything affordable that might presume to replace it. Such is also the case with moldings, cornices, bay windows, leaded-pane cabinets and a host of similar details that, until recently, were disdained by the modern movement.

I am not suggesting that the rise of restoration has launched a headlong retreat into a dead and dreary past. But I am impressed that all of us—traditionalists, modernists, designers and lay people alike—have unconsciously interpreted the restoration phenomenon as a break with the immediate past, a signal that the modern movement is winding down as the predominant influence in our lives, and that whatever is emerging may give us a chance once again to enjoy a personal involvement in the design of our homes.

I recently tested my wholly unscientific theory with an equally unscientific one-person survey. Hearing of a Sunday open house in a neighborhood of

(Continued on page 176)



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*Suggested retail

Fredericksburg: a Wildflower Bouquet of Surprises In the Hill Country of Texas

By MARYBETH WESTON

A pioneer town in Texas where the streets *east* of the courthouse spell "All Welcome" and the streets going *west* spell "Come Back" is one of my favorite places. Stroll through Fredericksburg's downtown—a 40-block National Historic District—and you're not only in a 19th-century Texas town, you're in a German hamlet. You see pretty gardens, steeples, small stone and frame buildings with balconies, and signs such as Biergarten, Altdorf (old town, an early house now an antiques shop and restaurant), Der Küchen Laden (kitchen shop), Das Puppen Haus (dollhouse), Das Kinder Haus (for children's toys), Blumenhändler (flower shop), Die Abend Flamme (evening flame, a candle shop.)

Set in the flowered hill country of central Texas, it is small enough for most of its 6,472 people to smell the fragrance of good German bread wafting through the screen doors of Main Street's bakeries and to hear the churches' *Abendglocken* (evening bells). Fredericksburg is a wildflower bouquet of surprises, and only a bit more than an hour's drive west of Austin and San Antonio.

Old World atmosphere

On one of my many visits there I was with a European friend. She was enchanted by the Old World houses, especially those on West Schubert Street, a parade was called Kinder Chor (children's choir) and long conversations in perfect with fourth-generation Albert He a restoration architect and designer, and though we we

see his work, any time in Fredericksburg is a time to celebrate, and the celebrations are open to all.

This Christmas, the Kinderfest is on December 3. It is always the Saturday nearest Saint Nicholas Day, December 6, when little children of many Northern European countries receive sweets and small gifts. Any child in Fredericksburg can come to the Pioneer Museum to help decorate a Christmas tree with popcorn and old-fashioned ornaments and nibble delicious German cookies after the caroling and storytelling. On December 10 visitors can enjoy traditional singing and dancing at the Kristkindl Market. There is also a candlelight tour of homes on the same day. All through the Christmas season shops are decorated and many people are costumed in old country and old-time ways. Houses are also open on Easter Eve, the Saturday of the annual Easter Fires Pageant that commemorates the pioneers' peace treaty with the Comanche Indians in 1847. Another time to see houses is on the Saturday nearest May 8—Founders' Day.

Fredericksburg's hospitality always includes visits to its Sunday Houses—tiny cottage town houses. These were built by early settlers and by ranch-family descendants for weekends spent in town for shopping, dancing and churchgoing. Distances are such that it was much simpler to stay in Fredericksburg overnight than to make the long treks in a single day. A 1904 Sunday House is on the grounds of the Pioneer Museum, a collection of older houses and barns and it is the best place to start your sight-seeing.

Sunday Houses—the unique contribution to architecture made by early settlers here—where everything is stripped to minimal needs for a place to sleep and to cook, offer ideas for today as well as a *(Continued on page 70)*



Pre-1900: building distinguished by scalloped shingles



By 1971: building refurbished for a retail store



COURTESY OF AWANI PRESS, FREDERICKSBURG, TEXAS

By 1981: fully restored as a savings and loan

Bermuda. The people are warm and the weather is friendly.

When it's winter where you are, it's springtime where we are. We call it Rendezvous Season—a spectacular time for golf and tennis, for browsing in showcase shops, for touring on our mopeds. And a time when a delightful Bermuda holiday is most attractively priced.



1. **Set like a jewel** in the mid-Atlantic, Bermuda is separated from *everywhere* by 600 miles of sea. A pastel-coloured paradise where the pace is relaxed, the flavour splendidly British, and the genuine smile still very much in evidence.

2. **So much to do,** a week is too little. International shops with irresistible prices on silver, cameras, crystal, cashmere. Elegant dining and dancing spots. And endless sights to see: 17th-century St. George's-town, our historic Maritime Museum, Gibb's Hill Lighthouse—340 breathtaking feet above the sea.

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4. **48 nights of stars** await you during Bermuda's 1984 Festival of the Performing Arts. It's when Bermuda is at home to internationally famous opera, dance, theatre and concert artists. (Perhaps you can time your visit to see your favourites!)

5. **We'll accommodate you,** beautifully, whether you prefer a cozy (and economical) guest house...or the luxury of a resort hotel or uniquely Bermudian cottage colony. To be certain of choice accommodation, may we suggest that you talk to your Travel Agent now about Bermuda during Rendezvous Season—when hotels and airlines offer very worthwhile savings. We look forward to welcoming you to our island.





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Bermuda

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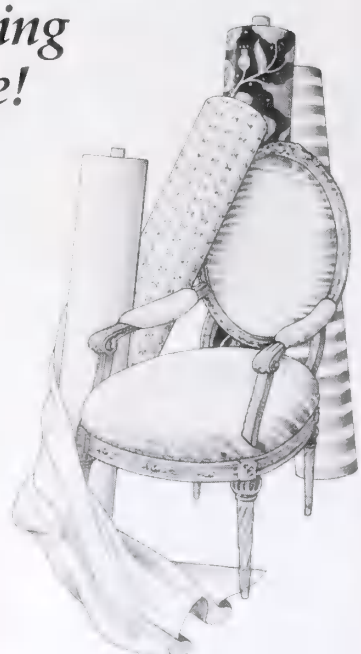
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TRAVEL

Continued from page 68

glimpse into the past. Most of the furniture is small-scale, except for the armoires they call *Schranks* (essential in a closetless house). Many of these are designed to be taken apart for easy moving. Materials are native wood, and knobs and escutcheons are sometimes made of polished bone. Chairs are usually mule-eared ladder-backs with rush or hide seats, easily moved from wagon to house to porch or shady arbor. Graceful daybeds or heavy bedsteads with crossed ropes under the mattress double as sofas. A table may be Shaker-like in design but have a Biedermeier tapered leg, or it could be an immigrant's 1850s wooden sea trunk. Because there was no space to lose and because winters are not cruel, stairways are positioned outdoors and lead to pallets or simple beds in the attic space. Lean-to kitchens sometimes have fireplaces for warmth or cooking though often the families simply brought weekend food in crocks or baskets. Unlike Pennsylvania German or still other German settlements in Texas, bright colors and stenciling are almost unknown here. In the best of these houses necessity begat frugality and frugality begat the virtue of simplicity. The Pioneer Museum is open during weekends in winter, everyday in summer. With map in hand you can't get lost or miss anything.

"All Welcome"

Since 1933 when the town was incorporated, the streets crossing Main have had New World names. Look for the initials. From the county courthouse eastward they spell "All Welcome": Adams,. Llano, Lincoln, Washington, Elk, Lee, Columbus, Olive, Mesquite, Eagle; westward they spell "Come Back": Crockett, Orange, Milam, Edison, Bowie, Acorn, Cherry, Kay. Two streams embrace the Historic District, and Main runs down the middle.

Of Germans in Texas who "sought a hopeful future in the New World," landscape architect Frederick Law Olmsted wrote this very apt description in his *A Journey Through Texas* (a book detailing an 1855 trip taken when he was still a young reporter and not yet

the famed co-designer of New York's Central Park): "Some of them are still able to sustain their intellectual life and retain their refined taste, and . . . to be seemingly contented and happy, while under the necessity of supporting life in the most frugal manner by hard manual labor. There is . . . something extremely striking in the temporary incongruities and bizarre contrasts of the backwoods life of these settlers. You are welcomed by . . . Madonnas upon log walls; coffee in tin cups upon Dresden saucers . . . a bookcase half-filled with classics, half with sweet potatoes."

German influence

In Fredericksburg today the early log cabins with *Fachwerk* (a medieval-style combination of hewn timbers, rocks and mortar) and old limestone buildings have been prized and preserved. So have the pioneers' tin, porcelain, handmade furniture and traditions of good times, good books, good music and design. Books in German as well as English and Spanish fill the Pioneer Memorial Library. Singers compete in a statewide annual Sängerfest. The woodwork, metalwork, stitchery and pottery of today's Gillespie County artisans lure visitors to such shops as The Source, The Peach Tree, The Tulip & The Bird and The Company Store.

Though the influence is pervasive not everything here is German. The "incongruities and bizarre contrasts" that Olmsted observed in Texas settlements encompass more cultures than those of Germany and the "backwoods." In Anglo-Western style some of Fredericksburg's houses have fancy Victorian gingerbread and many of Main Street's buildings sport tin overhangs that shade sidewalks at high noon. A one-time saloon, The White Elephant, has a droll pachyderm carved above its doorway. Next to the dark-paneled restaurant, The Gallery, is an informal one called The Domino Parlor. Most of Fredericksburg's many restaurants, including Altdorf and Immigrants' Landing, offer Tex-Mex or southern food as well as German. Friedhelm's Bavarian Inn is strictly German, Jere's Tea Room is light and leafy, and Pardi's is great for steaks.

The Western Shop sells exceptional

(Continued on page 72)



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TRAVEL

Continued from page 71

hand-tooled dominoes, watering cans and jeans, while Marilyn's Peddler's Cart has Mexican baskets, pots and embroidery. Schwettmann's sells arrowheads, carved birds, sheepskin pillows and rugs and taxidermy specialties of all kinds. (Live deer and turkey, wild creatures of all sorts, abound in this area—look for them in the rolling fields dotted with clumps of evergreen live oaks and cedars.)

On this town's Main Street, even the Far East has a corner of its own. Steamboat Hotel, now part of the Admiral Nimitz State Historical Park, houses World War II memorabilia from the Pacific. There will be a special celebration here November 11. Fleet Admiral Chester W. Nimitz of landlocked Fredericksburg was the chief commander of Allied forces in the Pacific. His grandfather owned the hotel and topped it in the 1880s with a pilothouse, deck and crow's nest. Nimitz Center is now backed by a serene Japanese Garden of Peace, a gift from Japanese citizens for this country's bicentennial celebration.

Inns and outs

While no inn today captures the town's eclectic 19th-century charm, clean, unpretentious motels with pools such as The Sunday House and Dietzel are very pleasant. The camping sites at Lady Bird Johnson Municipal Park can house hundreds of visitors. This park honoring the former First Lady, a Fredericksburg neighbor and founder of the National Wildflower Research Center in Austin, is near the Gillespie County airport and fairgrounds and is a refreshing public place to swim, play tennis or golf or have a picnic. For bed and breakfast lodging, perhaps at a farm or ranch, write The Gasthaus Society, 330 West Main St., Fredericksburg, TX 78624.

Visitors to Fredericksburg will also want to explore the nearby Lyndon B. Johnson parks operated by the National Park Service. One in Stonewall, about 18 miles away on Rte. 290 East toward Austin, offers free films and a bus tour of the LBJ Ranch and family

(Continued on page 178)

Announcing the very first vase by the world's foremost living bird artist!

BLUEBIRDS

by

Roger Tory Peterson

A serially-numbered private edition produced exclusively for the Danbury Mint by world-renowned Kaiser Porcelain

Roger Tory Peterson is the greatest bird artist since John James Audubon. Millions of bird lovers have taken to the woodlands with his famous *Field Guides* in hand. Collectors compete for the privilege of owning his original paintings and his fine art prints command premium prices.

A milestone event in collecting history!

Incredibly, Peterson's art has never before appeared on a collector vase. This is especially surprising when you consider that birds have traditionally been the most popular subjects of all on fine collector vases. Now, the art of Roger Tory Peterson will be immortalized for all time on fine porcelain – *the first Roger Tory Peterson bird vase ever to be issued!*

As a registered owner of *Bluebirds,* you will have the opportunity – but *not* the obligation – to acquire any subsequent Roger Tory Peterson bird vases issued by the Danbury Mint.

Art that may never be surpassed!

Notice the lifelike positions and colors – the glorious wingspread of the male bluebird, soaring in flight – the more subdued, but no less beautiful, plumage of the female. Peterson's birds seem so immediately alive and alert that your very thoughts take wing!

Each vase will be produced by world-renowned Kaiser Porcelain.

Bluebirds, by Roger Tory Peterson, will be crafted exclusively for the Danbury Mint in West Germany by world-renowned Kaiser Porcelain. The vase will not be available in galleries or stores, anywhere in the world!

Each vase will be trimmed with *two* bands of precious 24kt gold.

Peterson's original art will be featured on both sides of the vase. Each vase will be hand-decorated at the base and the crown with a band of precious 24kt gold, and a custom-made wood stand will be furnished at no additional charge. The bottom of the vase will bear the hallmark of the Danbury Mint, the insignia of Kaiser Porcelain, the name of the work, and the signature of Roger Tory Peterson, all reproduced in gold. And each vase will be serially-numbered.

Affordably priced and convenient to acquire.

Bluebirds will be a *full-size* collector's vase – 11" high. Vases of comparable quality, by lesser-known artists (or even anonymous artists), are being offered elsewhere for up to $120. But this Roger Tory Peterson vase will have an issue price of just $105 – payable in three monthly installments of $35 each. *To reserve your vase, send no money now.* Simply complete the reservation application and return it to the Danbury Mint.



Vase shown smaller than actual size of 11" high.

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Reservation Application

BLUEBIRDS

by Roger Tory Peterson

X66

The Danbury Mint
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Norwalk, Conn. 06856

For production planning purposes, please return by January 31, 1984.

Please accept my reservation for *Bluebirds* by Roger Tory Peterson, a full-size collector vase trimmed with two bands of 24kt gold and serially-numbered. A custom-made wood stand will be sent at no additional charge. I understand I need send no money now. I will be billed for the vase in three monthly installments of $35 each.

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☐ Check if you want each installment charged to your: ☐ MasterCard ☐ VISA

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Allow 8-12 weeks after payment for shipment.

LIVING WELL, LOOKING GOOD

NEW AWARENESS OF NUTRITION HAS SPAWNED A STYLE OF ENTERTAINING THAT'S ROYAL BUT NOT RICH

By JOANNA BROWN

When I was growing up, a hostess would often garner as much credit for hard work as she would for an airy soufflé. How impressive it was to count the hours that went into forming the cassoulet or to stun the palate with a rich dessert. That was also a time when most of us subscribed to the theory that whatever was worth eating was worth overeating.

Then, for a decade or so, the pendulum swung the other way, and it began to seem that women had abandoned hearth and kitchen altogether—restaurant entertaining was no longer declassé and convenience foods were blossoming on every shelf.

But home entertaining never really died. It had merely slipped off for a reducing cure and has recently been making its comeback in a new and leaner form.

"Hospitality really means making an effort you wouldn't make for yourself. When you have guests you treat them as you would like to be treated, *plus*," says designer Lee Bailey, author of *Country Weekends* (Clarkson N. Potter, Inc., 1983).

"But those who overdo—whether it's too many hors d'oeuvres or too much rich food—express a kind of insecurity, being afraid there won't be enough and so making too much. It's very foolish. If they liked themselves more they wouldn't work so hard.

"One of the [illegible] nificent meals I ever had was [illegible] a celebration with friends [illegible] ion. Henri Soulé made the [illegible] you could imagine: whi[illegible] perfectly prepared ve[illegible] ious piece of meat. [illegible]



Visually appealing as it is wholesome and good, this offering includes a satisfying amount of buttered fresh asparagus, hard-cooked eggs with chives, ripened cheese and French bread.

Such simplicity not only makes great sense, but has great style—leanness really *is* style. That attitude should be carried over into entertaining at home. When you make too much effort, you drive yourself crazy—and everyone knows it!"

Participating in this new, lean hospitality means discovering how to entertain royally but not richly; it means serving food that promotes fitness, not fat. In other words, one must abandon the idea that the party is a success only when guests leave the table groaning.

As director of Green Mountain at Fox Run, an educational community for weight and health management in Ludlow, Vt., Thelma J. Wayler, a registered dietician, is an expert on redefining attitudes toward eating and entertaining: "We're known for the Green Mountain option approach; it's a lifestyle repatterning which practices positive eating. We believe in smart eating rather than dieting."

I asked Ms. Wayler for some suggestions on how best to incorporate the lean approach into entertaining. "To begin with," she says, "it's important to provide an environment where guests can sit down. A lot of maladaptive eating is done standing up. If you are standing and food is available, you will eat automatically—everything that goes in will be unmonitored.

"Emphasize presentation and garnishing rather than food per se. We pull back calories and focus on eye appeal. Everything we do is from the neck up. I've never thought eating problems begin at the belly level.

"Sometimes when entertaining, a physical activity can become a part of the setting: games, a walk, swimming, tennis. I think as much imagination can go into activities as into a menu.

"It's important to provide your guests with choices. Most people are not on a diet (at Green Mountain we

(Continued on page 78)


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That depends entirely on you and your lifestyle. Some people really don't need any. But most people ought to have at least water goblets, wine goblets and some serving pieces.

Because, next to wit, nothing adds as much sparkle and excitement when you entertain. Nothing does as much to transform dinner for six into an elegant dinner party. And nothing stimulates your own sense of anticipation quite the way getting out the crystal does.

So, how much do you need?
As much as you want.

Ah, Crystal



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Fostoria

LOOKING GOOD

Continued from page 76

never use that word—it produces one failure after another). If you have pastries, then provide fruits. If you have cheese, have a variety, including low-fat. No force-feeding.

"The individual should be allowed to serve himself. Never say, 'Oh, but I made this specially for you.' Part of our philosophy is that if you want something, it's okay to have it. We try to get away from the all-or-nothing attitude. One brownie never made anyone fat. The problem is that most people punish themselves for having one brownie by eating three more."

Lee Bailey has a method that will help spare your guests the pain of rejecting your favorite chocolate cake. "While I'm clearing up the table, I'll ask someone else to serve the dessert. It's a lot easier to say 'no' to someone other than the host. By the time I get back, it's pretty much done and no one notices who took what.

"It never bothers me when someone doesn't take dessert, but I always serve one. In fact, I think dessert is the one item you can go overboard on because it's so easily turned down—everyone understands. But having it there is a way of expressing a desire to please. People feel cheated if no dessert is offered. Some will eat it, others only want a taste. Still, it's important to have it.

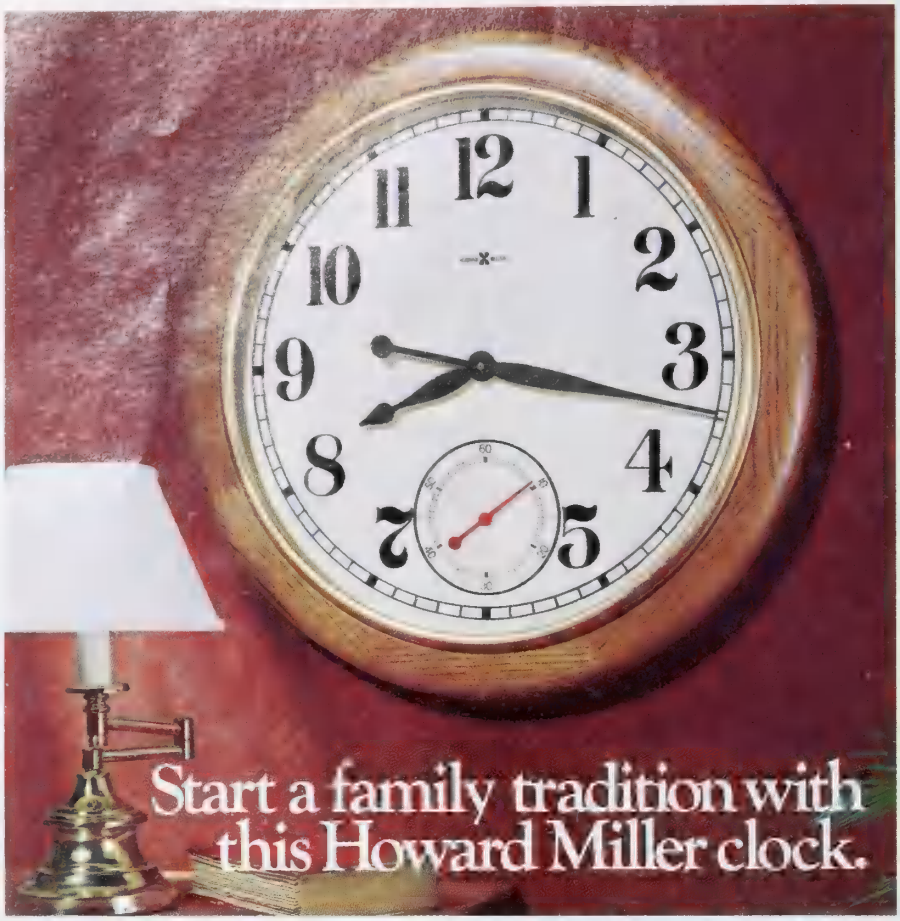
"However, I never serve hors d'oeuvres. Partly because I'm lazy, but also because I'm such a pig that when I see something, I eat it all. I might put out a few nuts, but nothing more. Hors d'oeuvres blunt the appetite."

For those who do require a little nibble with their cocktails, Carol Cutler, author of *Cuisine Rapide: 230 Delectable Recipes for Cooks in a Hurry* (Clarkson N. Potter, Inc., 1983) can suggest some appetizingly lean items.

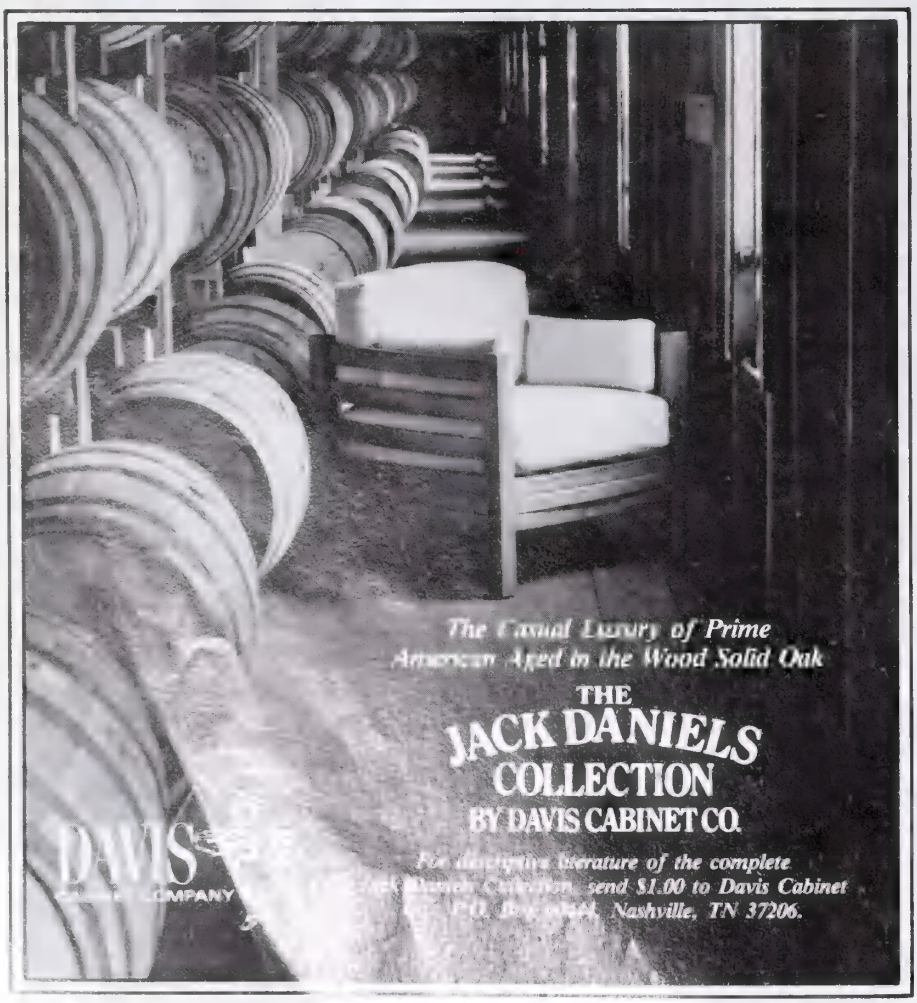
"As a working woman, I didn't have all day to spend home on the range. My husband and I had lived in France for 12 years and by the time we returned I had acquired a certain standard for food. In 1974, when I looked around at the cookbooks purported to give fast food recipes, I found them

(Continued on page 80)


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LOOKING GOOD

Continued from page 78

sadly lacking. So I began to devise ways to do classic food in a quick way. The result was *Cuisine Rapide.*

"Although I don't believe in spending a lot of time or energy on cocktail snacks, I'll sometimes make one special thing. I also usually have a dish of carrot or celery sticks (sans dip) for anyone on a diet. If I can get it, I'll use fennel also—it's more interesting.

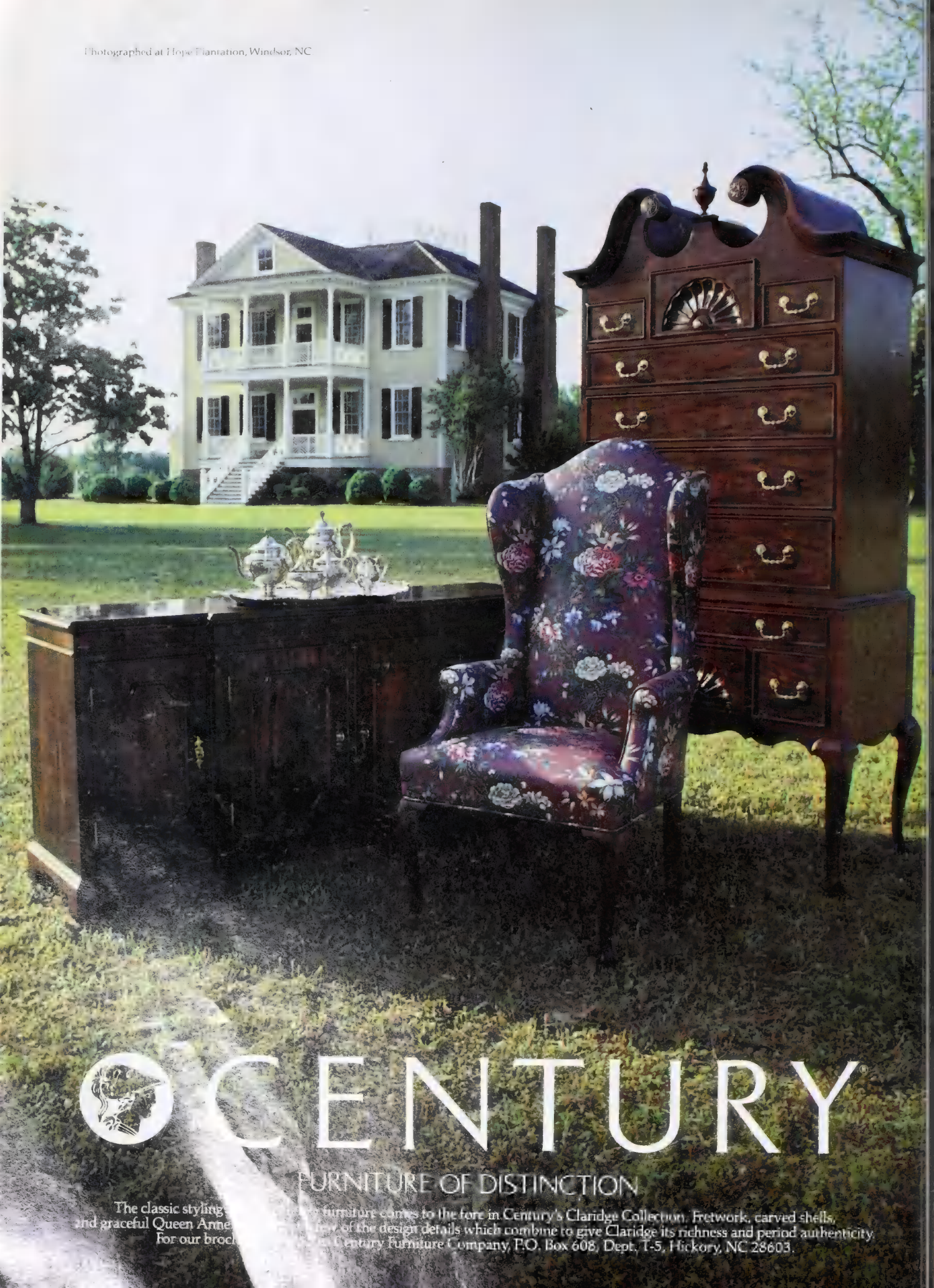
"Sometimes I steam frozen Japanese fish loaves—they come on a pretty wooden board and are very easy to prepare and serve, are low in calories and not too heavily spiced to destroy the palate for dinner. I also like to serve oysters marinated in white wine, vermouth, lemon juice and oil, brought to a boil, then chilled for several hours in the refrigerator and served with buttered whole wheat bread (the complete recipe is in the book).

"In general," says Ms. Cutler, "my cooking tends to be light—it's the way I eat. At a dinner party I have three courses, sometimes four. If I serve a cold main course, the first will be hot. For my new book, *Pâté: The New Main Course for the '80s* (Rawson, 1983), I developed appetizers using deep-fried rice noodles as a bed for mushrooms or other vegetables. It looks like a lot but isn't and can be done ahead.

"After the appetizer, I will serve a main dish with a garnish—perhaps a hot pâté with cooked, sliced radishes. After the pâté I might have steamed zucchini with pesto sauce. I enjoy preparing vegetable dishes and think they should be highlighted rather than serving everything all at once. Finally, after the hot vegetable course, I'll have either a hot or cold dessert—rarely pie or cake. My desserts tend to be fruit or mousse after a full meal."

The more I discover about the new hospitality, the more I believe it mixes the best of both worlds: the pleasure of light, wholesome and delicious food served in surroundings that delight the eye, combined with an easy, relaxed presentation that is both personal and unpretentious. And from a strictly selfish point of view, it's terrific that the hostess now has the freedom to enjoy her own party.■


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HOUSE BEAUTIFUL
NOVEMBER 1983

DETAILS



MICHAEL SCOTT

FINISHING TOUCHES THAT MAKE THE DIFFERENCE

The ruffles that add flourish to windows, silk tassels hanging from fringe, bold borders on walls and curtains—these details make decorating an art ▶


3



DETAILS

LAYERS OF RUFFLES IN A MIX OF FABRICS

The out-and-out glamour of decorating is found in the luxurious extras that sometimes only you know are there. These and the following pages are filled with decorators' finishing touches pinpointed in rooms created for The Designer Show House at the von Stade Estate in Southampton, N.Y.

This classically English bedsitter *(left)* contains some charming dressmaker's details that go beyond wielding a handy pair of pinking shears. Anthony P. Browne, the English decorator who also has offices in Washington, D.C., drew on antique machinery capable of producing a bargello-styled flame stitch scallop edging for the curtains here and on the previous page. Three fabrics are each overlaid a quarter-inch apart; two plain colored chintzes pick up the colors of the top print, Ebury by Colefax & Fowler. For a closer look, the ruffle is repeated on the pillow on the slipper chair *(foreground)*.►

A skillful control of color animates the mix. Note how Mr. Browne has hung pictures over patterned wallcovering. The block of six bird prints contrasts with the walls and the hand-painted armoire.

MICHAEL SKOTT



Regency red is the [illegible] of designer Josef Pricci, who created this opulent [illegible] sitting room here and on the cover. For pattern he ch[illegible] oversized chintz of traditional English cabbages, a prin[illegible] quantity of white is enough to lift and lighten what ot[illegible] consider too strong a use of color. The dressmaker's [illegible] detail in this room is the shirring, used proportionately in five places. Note the shirred, fitted valance over the windows, the canopy of the dog's basket, the "box" portion of each cushion, the sides of the armless chairs and the scrolled arms of the love seat. And then there's color reflecting itself: The plump yellow cushions on the love seat match the lining of the basket's tenting, and

DETAILS

SHIRRING ADDS A TEXTURE TO RIPE RED

Red, rich and romantic is the new decorating neutral that dramatizes traditional florals





the yellow needlepoint carpet brightens the room even more. A small bath in the room next to this one *(right)* continues the color theme; a wallcovering in a tiny red-and-white print matches the curtains, chair cushion and basin skirt. Mr. Pricci hand-painted the walls and floor in the same red, but here the "mottling" projects a young, carefree feeling.►

The right red achieves the same sense of calm and peace that darker colors provide. Haymarket, the cotton chintz used throughout Josef Pricci's library (above left), *is by The Twigs, represented by Fonthill Ltd. The fabric in the small bathroom* (above) *is from Hinson & Co. Library carpet from Rosecore. Meissen porcelain dog figures from John Rosselli Antiques; upholstery by Delta.*

TOM YEE

Paper? Fabric? Which is which? The art of illusion is the craft of decorating



DETAILS

PAPER BORDERS WITH MATCHING FABRIC VALANCES

Take a close look. Can you tell at a glance the difference between the paper and the fabric that decorate this sunny sitting room? The clever confusion is achieved by putting crisp white cotton rosettes that "catch" the curtains' valances *on* the cornice molding instead of on the windows' true frames. The paper borders right next to the fabric seem to "melt" into each other. Taking the border theme a step further, the design firm of Zajac & Callahan made an attractive little "slip-on" fabric jacket for the tufted armchair. Fresh white ruching outlines the full curtains and brings the eye down to the small swinging panels that open onto a balcony. In the center of the room a floor-length table skirt is shirred at table's edge to assure a snug fit while the fabric falls gracefully over the sides into another border in a tassel pattern. ►

Edward Zajac designed all the fabrics and wallcoverings used in the room. The figured solid yellow upholstery and curtain fabric is cotton as is the table skirt. The Regency bamboo chairs are Mr. Zajac's own.



TOM YEE

DETAILS

A PASTEL LINING PEEKS FROM DRAPERY





Ronald Grimaldi of Rose Cumming Inc. put pink- and cream-striped chintz behind a dramatic, smoky lavender and dark green flowered chintz to add gaiety to traditional leaded-glass windows. He further dramatized the deeply sculpted valance and curtains with a silk and linen tape—pleated at curtains' edges, flat on the dipping valance. ■

Editor BEVERLY McGUIRE

"A HOUSE THAT SUITS ME"

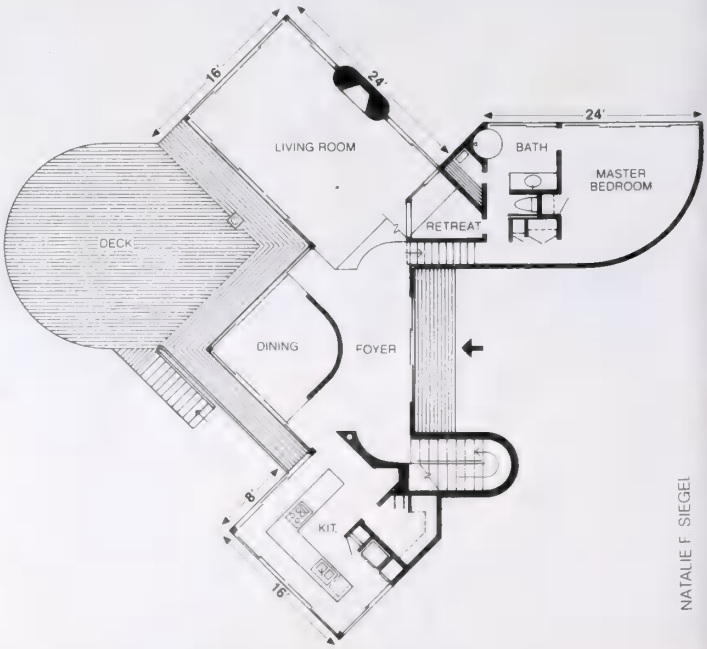


EXTERIOR TOM YEE. ALL OTHER PHOTOS CHRIS MEAD

TO CREATE THE PERFECT HILLTOP RETREAT, A DESIGNER MAPPED OUT EVERY DETAIL HIMSELF—AND BUILT A SHOWPLACE OF RELAXED LIVING, INSIDE AND OUT

Comfort, you might say, is like beauty. Both are in the eye of the beholder. And both allow for very personal interpretations that may change in the course of living and learning. For graphic designer Joe Chapman, the quest for a visually as well as physically comfortable retreat has triggered changes in point of view. After designing his first house, a minimalist one that looked good on paper but wasn't comfortable to live in, he amended his definition of comfort to include curves (see floor plan), country-bred furnishings and generous seating areas where a full complement of guests could luxuriate and enjoy the views.

Indeed, the vistas from his New York State hilltop property embrace the Hudson River valley north to the Catskills and all the way south to Bear Mountain. ▶



NATALIE F. SIEGEL

Above: **The redwood house, stained the color of tree bark, contains 4-foot-wide windows, most of which overlook the structure was based. Its curved deck extends 25 feet and has no railing to interrupt the view.** ***Opposite top:*** **The adjacent living room contains a pair of 9-foot sofas designed by Chapman on deck.**







"A HOUSE THAT SUITS ME"

THE DINING ROOM CURVES TO ACCOMMODATE GUESTS AND TO EMBRACE A SPLENDID OUTDOOR VIEW



Commanding another southerly view, the dining room is an intimate area between kitchen and living room, its curved wall providing a comfortable enclosure as well as a gallery for original fruit and vegetable still lifes. To achieve the many curves called for in the owner's design, the whole house was first laid out on the site with pieces of string so that dimensions would line up precisely with windows and doorways. Mr. Chapman also designed a storage unit conforming in shape and color to his dining room wall—a lacquered almond. The unit holds collected tableware and fabric coverings that he changes for each meal.

"When I have weekend guests," he says, "I plan the menu and table settings in relation to each other, to the time of day and to the season. In summer I use lots of blue and white because it looks so cool, and in winter reds and browns for their warmth. In the country *food* is part of the entertainment." With such a penchant for detail, he has achieved a pinnacle of comfort that appears effortless. ►

Double Wedding Ring quilt from Ricco-Johnson is layered over one of the owner's many round cloths. Joining Mr. Chapman's heirloom china and flatware are antique glass bottles from American Country Store and flowers by Carlson/Kayla Design Associates. Hickory dining chairs from Hickory Furniture Works; peeled-twig chairs on deck from Pot Covers. The lacquered cabinet holds an antique tin cheese basket from Ricco-Johnson over which hang George Grammer paintings.

"A HOUSE THAT SUITS ME"

BEDROOM AND KITCHEN BUILT-INS WERE ENVISIONED AT BLUEPRINT STAGE, AS WAS INCLUSION OF FAMILY HEIRLOOMS AND ARTIFACTS

Curving yet another wall, Mr. Chapman never let the view out of his sight: "I wanted to lie in bed and see the Hudson River." Thus the simply appointed master bedroom focuses on a wall of glass whose panorama includes a mountainous landscape and an awe-inspiring river that can also be admired from a circular shower in the adjoining bathroom. Consistent with the dining room, the bedroom has its storage built in, its floors softened with carpeting Mr. Chapman says looks like "sun flecks through the trees." That imagery has a nostalgic ring to it, for he associates his reverence for the outdoors with youthful summertimes spent working in the High Sierras. Other affectionate memories are evoked in an oil painting of his grandfather, a timeworn chair and earthenware vessels designed and given to him by his close friend Russel Wright, the late industrial designer.

The house's cantilevered kitchen has a view that would make all but the most disciplined chef forget to check the oven. For that requires turning your back on a mouthwatering scene! However, Mr. Chapman has accounted for that, too. An L-shaped unit housing cabinets, sink and cooktop is centered between three walls of glass, a setting that creates the sensation of floating in air.

Up here the air seems at once rarefied and all-embracing. Lest you forget that the man of the house is a naturalist, one enormous grapevine wreath hangs in the kitchen, a handmade memento of the pruning done when Mr. Chapman first tamed the hillside.■

—CAROL COOPER GAREY *Editor* MARY EMMERLING

Below: **Custom-designed kitchen cabinets with butcher block counters offer abundant work surfaces and room for artifacts such as the cow weather vane and antique wooden Windsor basket—a cookbook repository—from Ricco-Johnson.** ***Right:*** **Triangle Muscade sheets and pillowcases from Descamps. Bedside reading matter is contained in an antique clamming basket from Ricco-Johnson.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION







TUNING IN
to home entertainment



With new big-screen TVs and super stereos, the best seats in the house—for almost any type of entertainment—could be right in your living room



Ever since a big-screen TV has become part of our family, it seems we always have a house full of friends," says the owner of this New York apartment. "It's so tempting to invite everyone to drop by and see a ballet on cable, Monday night football or a movie we've rented for the weekend." And with the range of top-notch movies being released—from classics like Casablanca to newer films like Flashdance and The Year of Living Dangerously—"we get spoiled," says the owner. "It's so pleasant to curl up with a glass of wine and see a good film without ever having to fight a ticket-holders line or peer around the tall person in the next row."

Welcoming a big-screen TV into a family's life may be a delightful matter, but incorporating it into a room's decorating scheme is sometimes difficult. A designer must create a room that's appealing whether the TV is on or off, a problem which Bruce Bierman solved here by setting the big screen in an elegant storage unit that provides visual drama even when movie stars are off-screen. He also created an oasis of comfortably pillowed seating that encourages family gathering, sewing, reading and other such alternatives to viewing.

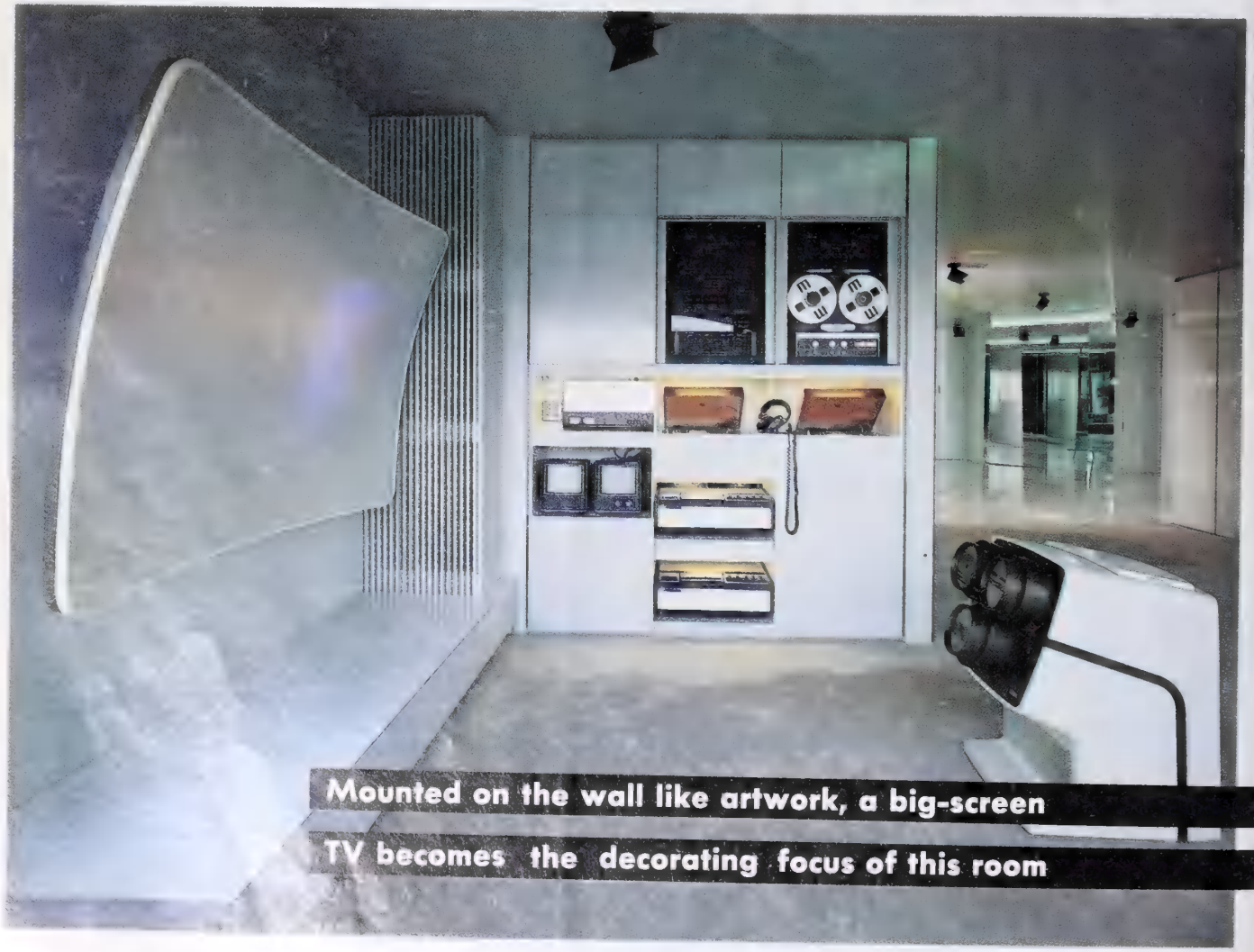
Further, he used the TV components to do some of his decorating work—for example, the projector is housed in an acrylic-lacquered cube that serves as a sturdy coffee table; the screen, in its freestanding storage unit, becomes a striking divider that separates the living room from the desk-work area by the windows. The sense of the TV unit as a freestanding wall is highlighted by a lone white column, which is actually an uplight, providing subtle illumination while TV programs are being viewed.►

An important priority for this family was a child-proof setup for their 72-inch big-screen Sony TV. Here it's displayed in a cabinet lacquered in durable acrylic from Thayer Coggin; sofas and ottomans are covered in peach and rose Naugahyde.

JON ELLIOTT

Like a pilot's seat, this banquette (right) has a dashboard of controls for an apartment's worth of light, sound and video—the true stars of this room's minimal decor. Rimmed with banquettes, devoid of furniture except for one marble slab that's used as a coffee table (not shown), the room focuses all attention on the Advent big-screen TV (below), which designer Robin Jacobsen of Bromley/Jacobsen has treated as a piece of art. By keeping the entire background icy blue-gray—iridescent on the walls, subdued on the carpet, moody on the matte ceiling—he has created the perfect foil for the subtly curved metallic outline of the screen. The solid background also serves to highlight the white projector and white wall of audio and video equipment that includes two Technics turntables to blend sound for tapes, two Sony video cassette recorders so the owner can record and play programs at the same time and two Sony TV monitors to view video material before mixing it onto a single tape. In addition to the glow from the lights of this equipment and the TV screen, the apartment has cool argon lighting recessed in the ceiling.

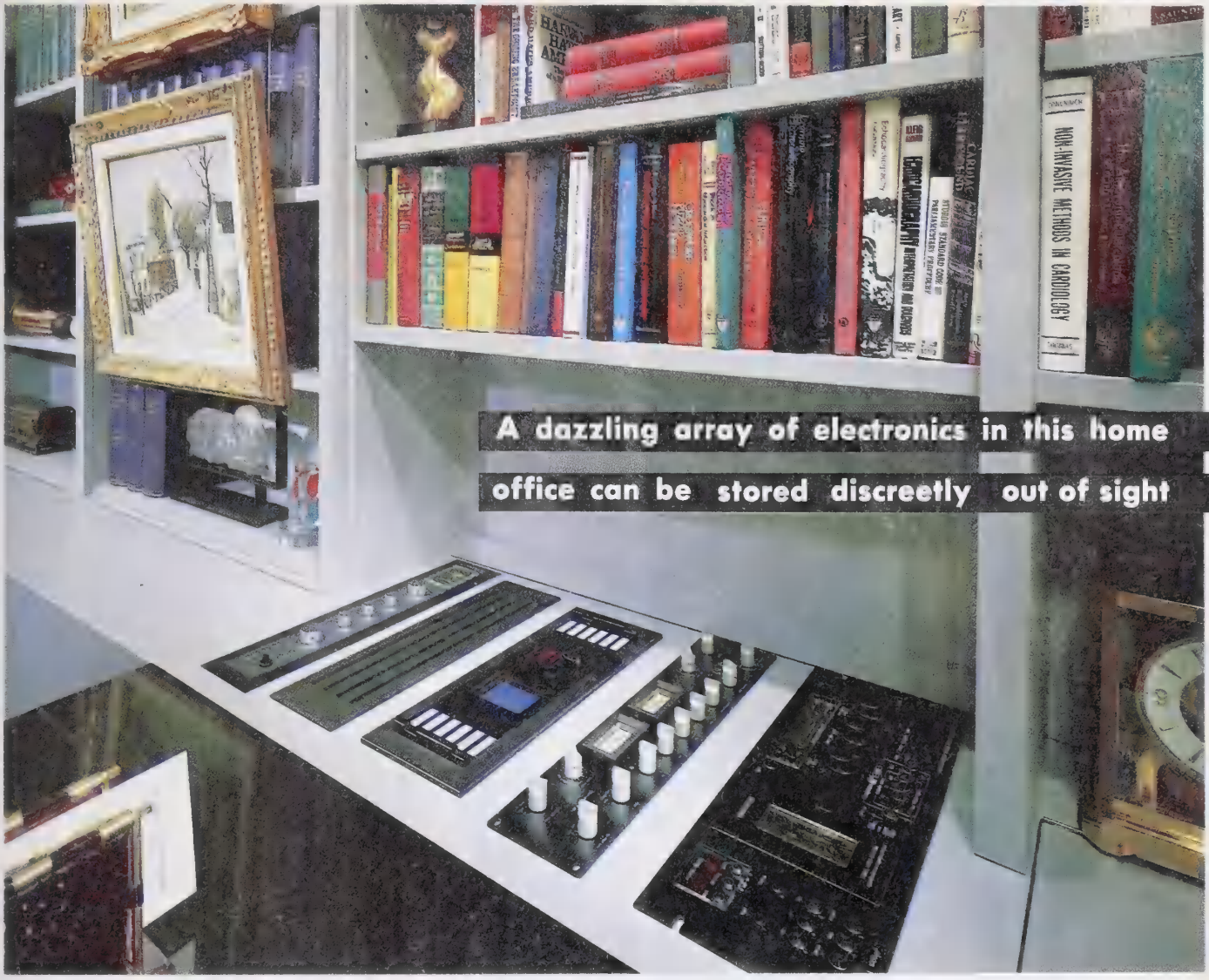




JAIME ARDILES-ARCE

Mounted on the wall like artwork, a big-screen TV becomes the decorating focus of this room

A dazzling array of electronics in this home office can be stored discreetly out of sight



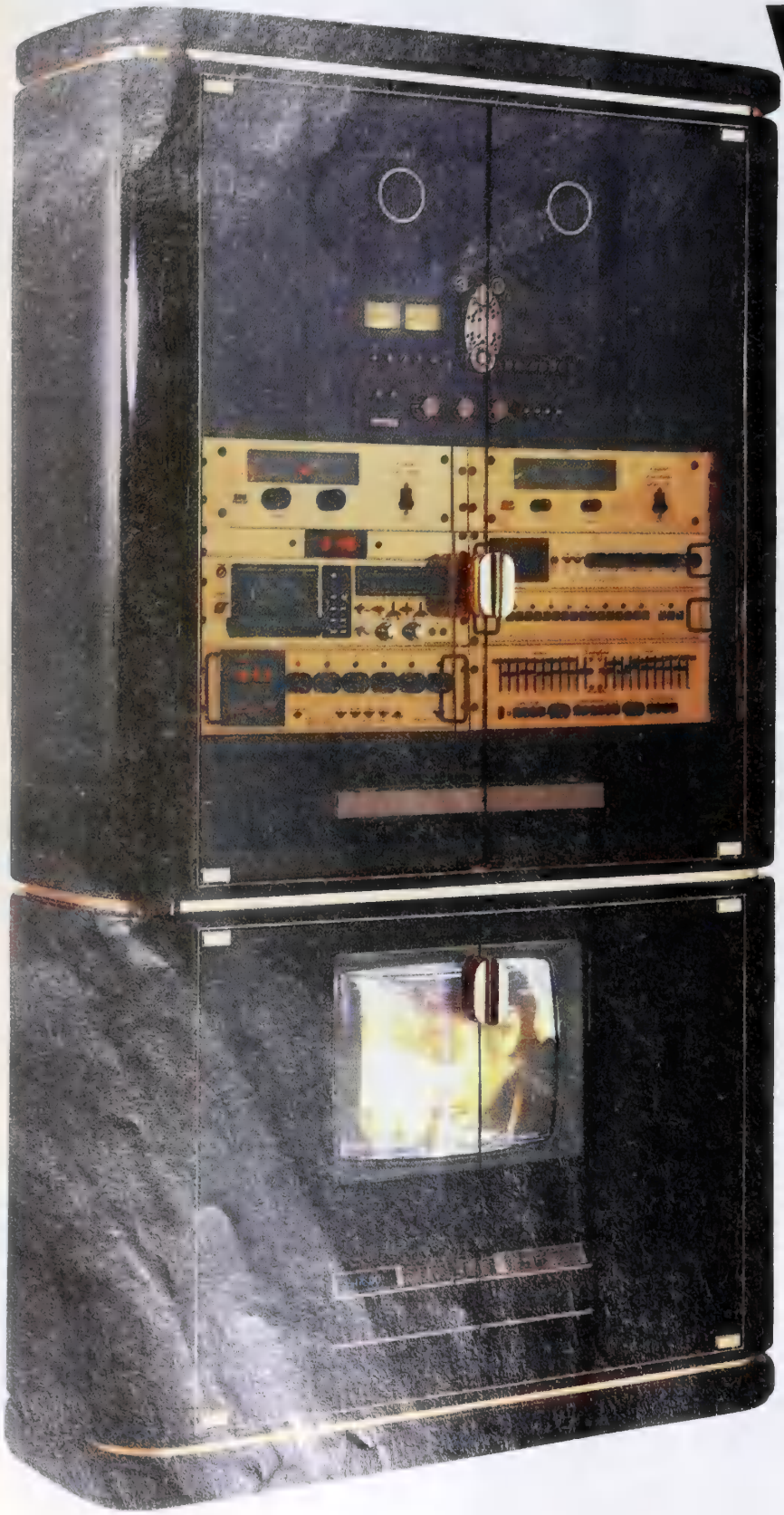


With a sound "matched only by the best seats at the opera," this mirror-lined office is the owners' dream retreat, according to designer Mark Polo of Antine Polo Ltd. Opera buffs with four children, the owners wanted a room of their own to be shared with the very best video and audio equipment, the extent of which can be glimpsed by the sound control panel (above), positioned beside the black granite desk. At times, however, that panel is the only clue to the room's electronic life. The Mitsubishi big-screen TV can be concealed behind mirrored doors; its projector, lacquered gray and topped with a stainless steel square, is permanently disguised as a coffee table; even the stereo's 2-by-7-foot speakers are cleverly concealed in part stainless steel columns—one is to the right of the big-screen TV (left). With so much sparkle, it's easy to miss the touch that makes this room the perfect winter hideaway—a fireplace, sheathed in gleaming stainless, at the far end of the room. ►

Editor JASON KONTOS

TUNING IN TO HOME ENTERTAINMENT

new audio-video centers



Where to position the TV, store the stereo, stash the cassette deck? This predicament has finally been addressed by furniture manufacturers who are introducing aesthetic and functional storage for home entertainment centers.

Here we show you the newsiest armoires and wall units—but also worthy of note are Lane's Shaker-style pine cupboard with pull-out shelves for TV and stereo, part of its America Collection; American of Martinsville's elegant, mahogany-veneered 18th-century Entertainer, traditional on the outside, equipped with electric outlets and swivel shelves inside; and Mount Airy's massive Chinese wardrobe, with brass-trimmed doors that can conceal a host of audio and visual equipment.

Other attractive storage options come directly from the electronics companies—Sony, Pioneer, Yamaha, Sanyo, RCA, Bang & Olufsen, to name a few—who now offer well-designed cabinets to house their audio and video components. See GE's version (bottom right). ■

Editor KATHLEEN MAHONEY

Left: Lustrously lacquered with rust and copper flecks, this work-of-art cabinet has custom-cut copper plates fitted over all its audio equipment, which includes two amps to power eight rooms. Cabinet, $18,000, Ron Seff; equipment, Audio Design Associates.

Below, left and right: Choose an open-shelved storage system for stereo and cassette deck or TV and video disk player. Finished in polyester, available in 14 colors, each is $1,485, D.I.A.





TOM YEE



JOSHUA GREENE

Above: This classic country pine armoire holds a 19-inch Performance Plus TV by GE; VCR by RCA; cassettes by TDK Electronics. Armoire, $1,680 by Thomasville.



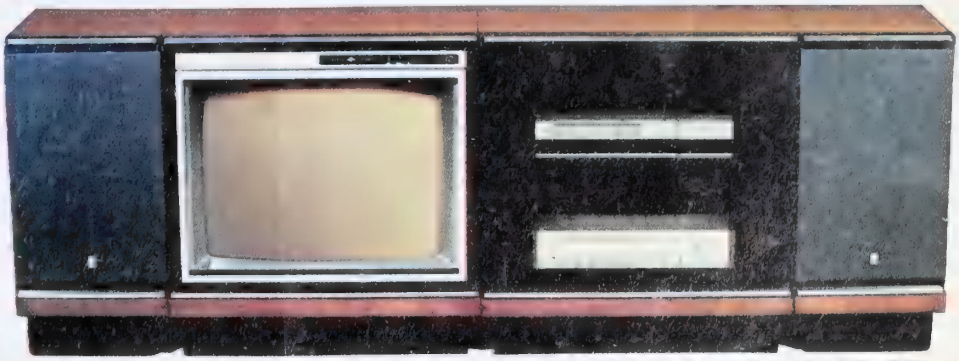
TOM YEE

Above: Deep enough to hold a TV and stereo, this antique armoire was reshelved by designer Sylvia Schulman.

Left: This storage system has three illuminated shelf units for collectibles, one bar unit (doors closed) and electronics cabinet. The set: $6,990, Planum; video disk system, VCR and TV, RCA; stereo clock radio, GE.



Right: A sound idea—speakers that double for stereo and TV. Store them as shown or position them anywhere. Command Performance TV, speakers and cabinet are about $1,200, GE.







BEECHWOOD

Named for its outstanding beech trees, some 200 years old, Beechwood is a sprawling mansion overlooking the Hudson River, in Briarcliff Manor, N.Y. Its grounds are a fantasy-land of sloping lawns with a formal garden, reflecting pond, teahouse and a miniature Corinthian temple *(above)*.



The New American Spirit is Home

Elegant Condos From Great Old Mansions

Not quite a hundred years ago, on the great lawn of Frank Vanderlip's estate, Beechwood, at Briarcliff Manor, N.Y., Wilbur and Orville Wright came to demonstrate their new flying machine; Isadora Duncan, in a swirl of floating scarves, danced barefoot in the formal gardens and hundreds came to parties to celebrate their good fortune, their hosts, themselves.

It was the period that Mark Twain called the Gilded Age—the prosperous, frivolous, optimistic years just before the turn of the century when quick fortunes were made by the clever, the hard-working, the lucky and the unscrupulous. American tycoons built ever larger, grander houses designed to last for ages, but their way of life ended before the houses began to show wear. Most soon sat empty, useless. A few, like the "cottages" in Newport, R.I., could survive as museums, but most had to change drastically to serve as schools, corporate headquarters or public facilities.

Today a new alternative is being widely explored: dividing the houses themselves and surrounding properties into smaller, more manageable units while retaining the character and amenities of each estate. At a time when more and more people are attracted to condominium ownership, architects and developers have begun to see and explore the opportunity for turning empty mansions back into lived-in homes. Today dozens of fine old houses around the country are being converted to condominiums, three stunning examples of which are shown in these pages.



ELEGANT CONDOS FROM GREAT OLD MANSIONS

BEECHWOOD

Beechwood is a telling example of the evolution of housing in this country. The first structure to be built on the property, about 1790, was a simple colonial farmhouse. When Frank Vanderlip, a millionaire banker, bought the property in 1890, he hired William Welles Bosworth to expand the house. Bosworth incorporated columns brought from the Merchant's Exchange on Wall Street into the imposing entrance. He added the lattice-trimmed sunroom *(above and right)* and an oak-paneled dining room with a carved ceiling showing seals from all the universities that had given Vanderlip honorary degrees. Another addition designed by Bosworth was built at the northern end just after 1900. Its magnificent library, large enough to serve as a ballroom, became the pride of the house.

Though Vanderlip's widow continued to live in the house from his death in 1937 until 1966, the real life of the house had passed out of it long before. Recently the property was purchased by Beechwood Associates, a design, development and real estate partnership that had completed converting another mansion, Whitefield *(see following pages)*. Their plan included restoring the grounds and gardens, converting the mansion into three household units and constructing 34 new units on the 34 acres. The library, now restored and repainted in fresh new colors, will be used as a common room. ►

The sunroom *(above and right)* was part of an 1890 addition by architect William Welles Bosworth. Today it takes on a fresh new look for an afternoon tea with a pink and green fabric, called Pomander, from Tricia Guild. Mahogany tea table and Chinese porcelain garden seat are from Lord & Taylor. Hand-painted Aynsley tea service and Shelley teapot are from The English Way.



ELEGANT CONDOS FROM GREAT OLD MANSIONS

CONSTITUTION HILL







Junius Spencer Morgan and his wife, Josephine Perry Morgan, shared a love for Jacobean country houses. So in 1897 Morgan, a New York banker and a distinguished collector, commissioned the Philadelphia firm of Cope and Stewardson to design a country house in Princeton, N.J. For $79,000 he got a 100-room brick Tudor Gothic mansion with 29 rooms called Constitution Hill because it was said the New Jersey Constitution had been signed there.

Though Morgan died in 1913, his wife continued to live at Constitution Hill until her death in 1962. Their son Alexander, an architect with a practice in New York, used the house for weekends and summer visits.

Alexander's son Perry also became an architect, and when he married, moved into the servants' wing. His sister and her husband were living in another wing. The Morgans settled in, opening rooms as children were born, until the upkeep became prohibitive and they converted the squash court and carriage house into living space.

In the early 1970s, Perry Morgan began to consider ways of developing the property that would save the man-



FOUNTAIN, JOE STANDART; ALL OTHERS, WILLIAM P. STEELE

sion. Developers had been wanting to raze it and subdivide the property. After drawing up preliminary plans, Mr. Morgan met with Collins Development, which undertook the project.

The resulting plan restored the house and stable, and called for construction of 52 units on the 47 acres. The new units—some attached, some freestanding—echo the mansion's motifs in roof pitch, eave configuration, use of arched entry and materials: matching brick, copper trim and roofing that looks like the original slate. ►

Constitution Hill *(opposite top)* was built by Junius Morgan, whose grandson, Perry Morgan, designed the conversion plan and 52 new units. Living room in a new unit *(above)*: Coffee table from La Compagnie Anglaise, gateleg table from Kentshire Galleries, rag rug from Saxony, sofa slipcover in cotton strie from Stroheim & Romann, slipper chairs by Henredon from Macy's, column from Lord & Taylor, white afghan and window seat accessories from The Gazebo, watercolors from B. Brooke, Ltd., desk accessories from Vito Giallo, most other objects from John Rosselli Antiques.





ELEGANT CONDOS FROM GREAT OLD MANSIONS

WHITEFIELD

Whitefield, originally named The Orchard, is the last surviving example of the Long Island estates designed by McKim, Mead & White of New York and published in their 1915 collection of what they considered their best work. James Breese, a Wall Street broker and sportsman, asked his friend Stanford White to design a summer house in Southampton. Then, as now, Southampton was a premier Long Island summer community whose mansions, parties and opulence were second only to Newport, R.I.

If any architectural firm personified the spirit of the time, it was McKim, Mead & White. Their beaux arts classicism combined with an all-American exuberance created buildings and houses that continue to be emblematic of the age. The British critic C.I. Reilly called their work "the finest aspirations of a great people at a great epoch."

The Orchard, built between 1898 and 1906, is a fine example of the colonial revival style that was introduced and popularized by McKim, Mead & White. It was the style White chose for his own country house, Box Hill. Like Beechwood [illegible] property had an existing farmhouse, c. 1859, that he requested be incorporated into the design. White chose to make the original house part of a wing rather than the center of his scheme, but both dates, 1858 and [illegible] are inscribed over the entrance. The generally symmetrical composition of the house was influenced by Georgian colonial and Federal period designs; classical details like the two-story columned porticoes and bull's-eye windows are [illegible] elements. Though the exterior is derived from a relatively modest style, the interiors are voluptuous and lavish.

Breese eventually [illegible] property to C.E. Merrill, a partner in Merrill Lynch Pierce Fenner & Smith. A private boys' school took over ultimately, but when it closed, the mansion was abandoned and began to deteriorate. Whitefield Associates, a group consisting of architects Merritt Meyer, Simon Thoresen and Sean Sculley in partnership with Vector Real Estate, purchased the property and devised a plan to divide the house into five units and build 24 new units. Through their efforts the house has been added to the National Register of Historic Places. ■

Editor ANN McKEE WISER





Designed by Stanford White for his friend James Breese, Whitefield *(right)* was built as a summer house in Southampton, N.Y. Two rooms from the mansion, both decorated by Richard V. Hare of New York: tile work and mirrored door in the dining room *(top left)* restored to their original beauty and a tranquil bedroom *(above)* in pale peach.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

The New American Spirit is Home

GROWING UP IN A HOUSE THAT GREW

"It is a rare and fortunate thing to grow up in *one* house, particularly one such as ours"

By Jennifer Wagner

I live in a house that changed my life—not in any sudden or dramatic way, but slowly, over the course of a quarter century. The house itself was in no hurry. What's 25 years to a structure that is already 190 years old? But this particular house had some things to teach, some things to say, and during my first 25 years, most of them spent here, I have absorbed its lessons.

The house, located in Weston, Conn., was built sometime around 1790. A fire in the 1920s destroyed many records in the Town Hall; a few divorces and deed changes made those remaining even more confusing. But old maps show what a recent researcher believes was our house; it's in the right place, and the map also shows a small barn nearby. The original foundation remains in the backyard today.

The original core of the house is small, barely 16 by 20 feet. It was called a keeping house, as this was the minimum building size required to keep the land grant from King George III of England. The house was actually associated with a larger farmhouse down the road. That one was the farmer's residence; it is elegant and tasteful, with fine wood floors, a chandelier or two and a graceful main staircase.

Our own house is more modest—it was the servants' quarters. We too have wood floors, but they are wide, rough-sawn planks, knotholes and all. Our stairwell is narrow and dark, leading to tiny bedrooms upstairs and a modern bathroom. Beams supporting the upper floor and framing the doorways were obviously hand-hewn—you can literally see the adz marks. All are held together by wooden pegs and handmade nails. Doors are out of plumb; some of the windows have that rippled-surface look of all old panes; and winter breezes sneak in through practically every joint and floorboard.

My first awareness that the house was something "special," however, came from appreciating where the house was sited. As a small child I learned that we were sitting on top of a hill that was once an Indian burial ground. A five-year-old's imagination grabs hold of such facts right away—for years my brothers, sister, friends and I scrambled up and down the cliff behind the house in search of what we imagined to be Indian "artifacts." My parents kindly assured us our treasures certainly must be Indian originals; the fact is, archaeologists from Yale had cleaned the place out—arrowheads, tools, everything—back in the 1920s.

To each of us the house gradually revealed its secrets and suggested that there is value and importance in things belonging to the past. Shoulder-rides brought us into contact with low pegged beams (to which I clung for dear life as my brother ran gleefully away). And on the many occasions we broke the old, brittle panes of glass, we learned not only that we had handmade nails in the frames, but also that we had broken something that could not be replaced.

This is not to say that the house has remained an artifact. On the contrary, it has changed a good deal since its original housewarming. When my parents bought the place in 1956, there had already been two additions to the basic keeping house. The first: a kitchen and a shed built along the rear of the house, most likely for storage. No one is quite sure when this was done.

The second addition, however, was contemporary. Before my parents bought the place, it had been the home of two young designers. They, in fact, had salvaged the house from utter disrepair; even the central chimney had fallen through to the basement. So first they rearranged the floor plan: The front door was shifted to the side of the house, so that on entering you were only a few feet from the living room. The stairs were reversed to improve the circulation. Upstairs, a master bedroom, a small child's bedroom and a bath were created. Then the second addition was built: a studio to work in.

It's difficult to tell how new the second addition is, for the couple retained the character of the original entirely. Floors are brick and walls are paneled with rough-sawn weathered pine. There's a corner fireplace made entirely of brick, and a huge window facing north. The couple also had this studio set back so that none of the windows of the existing house were obstructed. One last change: a small addition off the kitchen for storage.

The house had already been lucky to get one set of owners who really cared about it. It was even luckier-

(Continued on page 161)



JEANNE DZIENGIOL

Although it looks as though it has been standing unchanged for nearly 200 years, the Wagner house in Weston, Conn. *(above),* has undergone a whole series of revisions. Three stages of its growth are shown at right: The original structure *(1)* was built as servants' quarters for a nearby farmhouse. The second stage *(2)* included a shedlike extension at the rear plus a kitchen addition. In the next stage *(3)* the front door was shifted to the side, beyond an added-on porch; the kitchen wing was enlarged to include a breakfast room; the fireplace was shifted to the far end of the house near a studio addition that became the master bedroom. As the Wagner family grew, other changes were made to give the children privacy. The final addition *(not shown)*: A garage wing with overhead bedroom was built.



JONATHAN WAGNER

DELICIOUS

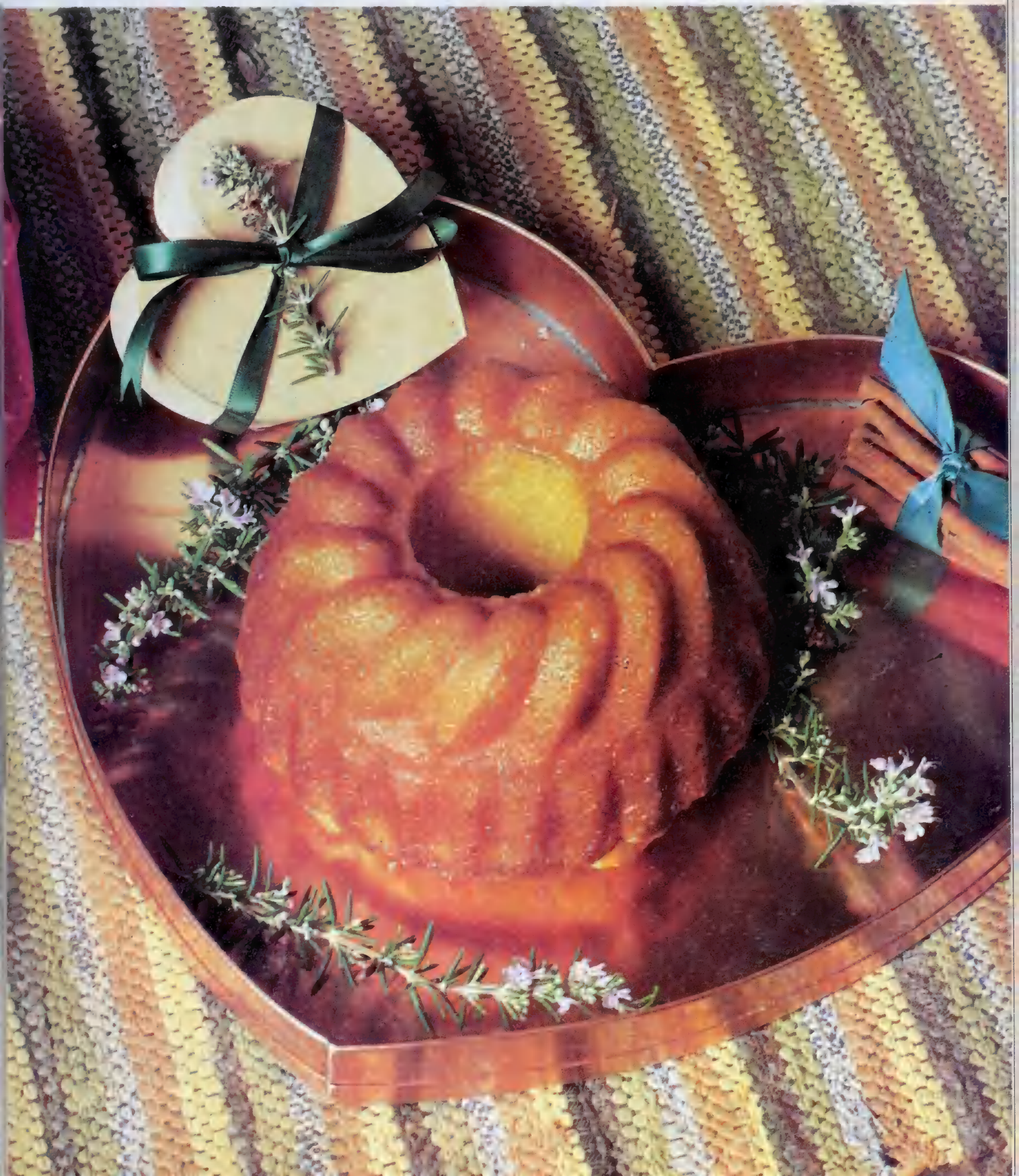
Today, in this age of mass production, Christmas presents made by hand from family recipes are bound to warm the heart. Specialties from your own kitchen—bourbon-soaked fruitcake, pecans toasted with butter—may be among your repertoire of old favorites. For those in search of new ideas, Martha Stewart, HB's contributing food editor, has produced an inspiring array of presents on these four pages and assembled decorative boxes, baskets and trays to enjoy long after the holidays.►



Right: *Palmiers (puff pastry and sugar) and sugar cookies in wood boxes; apricot-glazed almond cake on a tray.*

GIFTS...

... From Your Kitchen to the People You Love





Above: *Boxes and baskets are adaptations of famous Shaker designs. Spices* (clockwise from top right): *juniper berries, star anise, cinnamon sticks, red chili peppers, bay leaves and nutmeg* (center).

When it comes to edible Christmas presents, the simplest ones are often the most eloquent: cranberry relish in a handsome jar, chocolate truffles for a dessert and oversized chocolate chip cookies for a fireside tea. And nothing could be simpler, or more versatile, than fresh spices. Choose cinnamon sticks for mulled wine, juniper berries for pâté, star

Above: *Gifts from the heart—copper cookie cutter, flowering thyme wreath, homemade chocolate truffles.*

Below: *A tablecloth lines a basket filled with a potpourri of presents; a matching napkin cushions the cookies.*



anise to flavor fruit compotes, whole nutmegs to grind over eggnog. For more edible gifts see pâtés and terrines, shown on pages 132 to 133.■

Editor MARTHA STEWART *Coordinator* KATRIN TOLLESON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

RECIPES BEGIN ON PAGE 144



COLLECTING SHAKER

THE ESSENCE OF COMFORT AND FINE CRAFTSMANSHIP, SHAKER HAS A NEW FOLLOWING OF AVID COLLECTORS

While the orderly Shakers didn't intend to teach future generations how to decorate, they did leave a legacy of superb craftsmanship and respect for the humblest objects. Indeed, those objects have achieved collectors' item status in the course of history. To discover a signed rocking chair or seed box from the 1800s would certainly be cause for celebration today. Such Shaker pieces are rare finds and all deserve places of honor along with country pieces of diverse origins.

For the collector whose love of harmony and order is evident in the Ohio home shown here, decorating is a by-product of comfort. The comfortable feeling results from a "layering" of styles—so that we find Shaker pieces sitting side by side with New England Windsor chairs in a room that is neither museumlike in purity nor overly cluttered. Its comfort, in fact, is visual as well as physical. The settings here are descended directly from Shaker rooms where peg rails held items of daily use, painted cupboards and boxes contained perishables and wrought iron cooking tools hung neatly by the fire. ►

SIGNS OF SHAKER

- Oval fingered boxes, singly or in nests, painted red or yellow
- Firkins (buckets) with original stain, hoops of wood (early 19th century) or iron
- Finely woven wicker baskets used for carrying herbs, cheese
- Seed boxes from Watervliet, N.Y.; Enfield, N.H.; Hancock, Mass.; Mt. Lebanon, N.Y.; and Sabbathday Lake, Me.—all from the 19th century
- Hand-wrought iron tools, and tinware

Collecting American Cou... ...t by permission of Clark...

...photographs by Chris Mead. Text by Carol Cooper Garey
© 1983 by Mary Ellisor Emmerling













COLLECTING SHAKER

AMONG THE RARE FINDS HERE ARE VEGETABLE-DYED BOXES WITH FINGER-SHAPED JOINERS AND A MARBLEIZED SEED CHEST

Shaker, for many collectors, is a state of mind. The finely tuned furniture and accessories evoke images of the simple life—of orderly rooms where each possession can be acknowledged for its fine workmanship and relentless service.

Decorating in the Shaker style means paring down to the essentials of living—a few well-chosen pieces providing necessary comfort with which the owner can take creative license. The house shown here, for instance, upholds the Shaker tradition of plain curtains and peg rails with purely decorative embellishments, such as stenciling and colored molding (early Shakers would have declared that "superfluity"). However restricting that discipline might seem today, it did establish a timeless design standard. Thanks to the Millenial Laws of 1821, we've inherited "plain and simple [objects] . . . unembellished by any superfluities which add nothing to [their] goodness or durability."

Like the typical American country piece of humble origin, Shaker is steadily escalating in popularity and value. For those in search of authentic pieces, from old kitchen items to Mt. Lebanon rockers, it's a good idea to consult antiques periodicals and reputable dealers in the field. More easily accessible are the fine reproductions sold through the Shaker Workshops catalog, PO Box 1028, Concord, Mass. 01742. The two remaining Shaker villages are in Canterbury, N.H., and Sabbathday Lake, Me. Another point of reference for collectors: Shakertown in Pleasant Hill, Ky.■

—CAROL COOPER GAREY

Opposite, top left: Painted table holds a rare splint basket and marbleized seed chest. Peg rail displays candle sconce, barometer, miniature chair and embroidery hoop with hanks of yarn.

Opposite, top right: Tall chest made of butternut from the Enfield, N.H., community. Other Shaker artifacts include seed boxes and firkins.

Opposite, below left: Curio shelf contains fine Shaker boxes with graceful handles, some of which are signed.

Opposite, below right: Herb chest, butter and cheese containers.

Above: Shaker-inspired curtains and antiques with country origins.

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q I would like to know something about this corner table. It has been my mother's ever since I can remember. When was this type of table used? Why are there three holes?
—R.J., Boise, Idaho



A. You have a corner washstand made in a style that was popular about 1790. The large hole held a wash basin and pitcher. The two smaller holes held small bowls for waste water or containers for soap, toothbrushes, or other necessities. The lower shelf probably held a covered commode bowl which was a necessity in homes with no lavatory or indoor plumbing. The drawer held towels or other supplies. Washstands remained important pieces of bedroom furniture until the 20th-century days of indoor running water, sinks and plumbing.

The inlaid trim at the top of your table, the attractive curved stretcher and apron, plus the overall proportions of your piece make it worth between $1,500 and $2,500. They are now more popular for use as dining room planters than as bedroom washstands.

Q Could you tell me something about this clock I have had since the early 1900s? It has a repeating chime. The case is gold-colored metal. It is 7 inches high.
—L.T., Sumner, Neb.



A. You own a traveling or carriage clock. Rectangular carriage clocks like yours were made in England during the early 19th century. Their popularity increased during the late 19th century when traveling clocks were made in France. The cases were made near Dieppe, movements in Paris, parts near Switzerland and the finished clock was assembled in Paris. Designers made a variety of cases, dial faces and striking mechanisms. A clock like yours, in working condition and dating from about 1900, with gilt case and imitation gems, would sell for about $1,000.

Q What can you tell me about my coffeepot? It is unmarked, but it seems to be made of solid silver.
—J.G., Saranac, N.Y.



A. Your coffeepot is in a style made in America from about 1730 to 1780. The Queen Anne shapes developed into what is known as the rococo style. Asymmetrical decorations, curves, scrolls, shells, flowers and other naturalistic forms were popular. The pear-shaped pot of the Queen Anne period remained fashionable. Dark scrolled wooden handles and decorated spouts were popular. Tall pots like yours held coffee. Matching teapots were shorter and less graceful. A good quality silver coffeepot made before 1780 in America sells for thousands of dollars. A 20th-century copy of this style pot would sell from $500 to $800, depending on the weight of the silver.

Q My satinwood and mahogany table has been in our family for years. It has a hinged top but it opens to card table size. A back leg swings out to support the opened top. What is the value of this piece and where was it made?
—S.V., Metairie, La.



A. Card tables have been a popular furniture form since the 18th century. They were often made in pairs and placed along the wall on either side of a doorway. Your table is known as a "square table," but others had circular tops. Tables like yours were made with four or five legs, a tripod, or a pedestal base. The reeded legs of your table and the inlay, as well as the overall shape of the top with the rounded corners, indicates that it was made in New England about 1810. Later tables had thicker, heavier legs. A good Federal table is worth from $2,000 to $3,500.■

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WHERE TO FIND IT

Artists in their own right: restorers and conservators of paintings

By SYLVIA SUNDERLIN

The range in restoration of oil paintings might be likened to the difference between replacing a slat on an ordinary kitchen chair and restoring broken inlay in a delicate antique French marquetry desk. Art restorers are skilled in repairing torn canvas and "painting in"—repainting damaged areas. Art conservators also restore, but usually with more concern for the artist's intent. The skills demanded of an art conservator are exacting, requiring historical knowledge of antique paintings and familiarity with the materials, styles and techniques of particular artists and periods.





A portrait of Susanna Marshall, oil on canvas, by John Wollaston (active 1750 to 1767 in America), damaged and flaking *(left)*, was faced with mulberry tissue to protect it from further wear. Ms. Marshall after being lined, in-painted and surfaced *(right)* is rejuvenated.

Demetrius Alfonso Art Restorations, Ltd., 39 W. 38th St., New York, NY 10018; (212) 944-7969—With a background as a scholar in American oil paintings, Mr. Alfonso brings historical knowledge and preservation skills to his specialty: American paintings of all periods. Telephone inquiries are welcome.

Morton C. Bradley, Jr., 20 Maple St., Arlington, MA 02174; (617) 643-6154—After long experience as a conservator with the Fogg Art Museum in Cambridge, Mr. Bradley now serves individual clients. He works only on oil paintings, cleaning, relining where necessary and making structural repairs. Telephone or write.

Dennis Calabi, 7731 Elphick Rd., Sebastapol, CA 95472; (707) 829-2971—Trained in preservation techniques, Mr. Calabi works in a private studio on both older and contemporary paintings, dealing with either damage or deterioration. He does in-painting where needed and structural repairs. Telephone inquiries preferred.

Susan Corn Conway, Studio, 1001 Wilson Blvd., Arlington, VA 22209; (703) 522-9323, office in Washington, D.C. (202) 333-6343—With several years of experience with Washington museums, the Corcoran Gallery and the Phillips Collection, Mrs. Conway offers complete conservation for paintings, serving both institutions and private clients. Lectures on art conservation a specialty.

Stephen J. Kniss, 1465 Springvale Ave., McLean, VA 22101; (703) 356-4315—Mr. Kniss, museum trained, works mostly for private clients in cleaning, in-painting and general conservation of oil paintings. He also repairs frames. Telephone or letter inquiries.

Liros Gallery, Inc., 626 N. Washington St., Alexandria, VA 22314; (703) 549-7881—This firm, specializing in icons among a general stock of paintings and prints, has a restoration service for icons and other kinds of paintings, as well as for the repair of old prints.

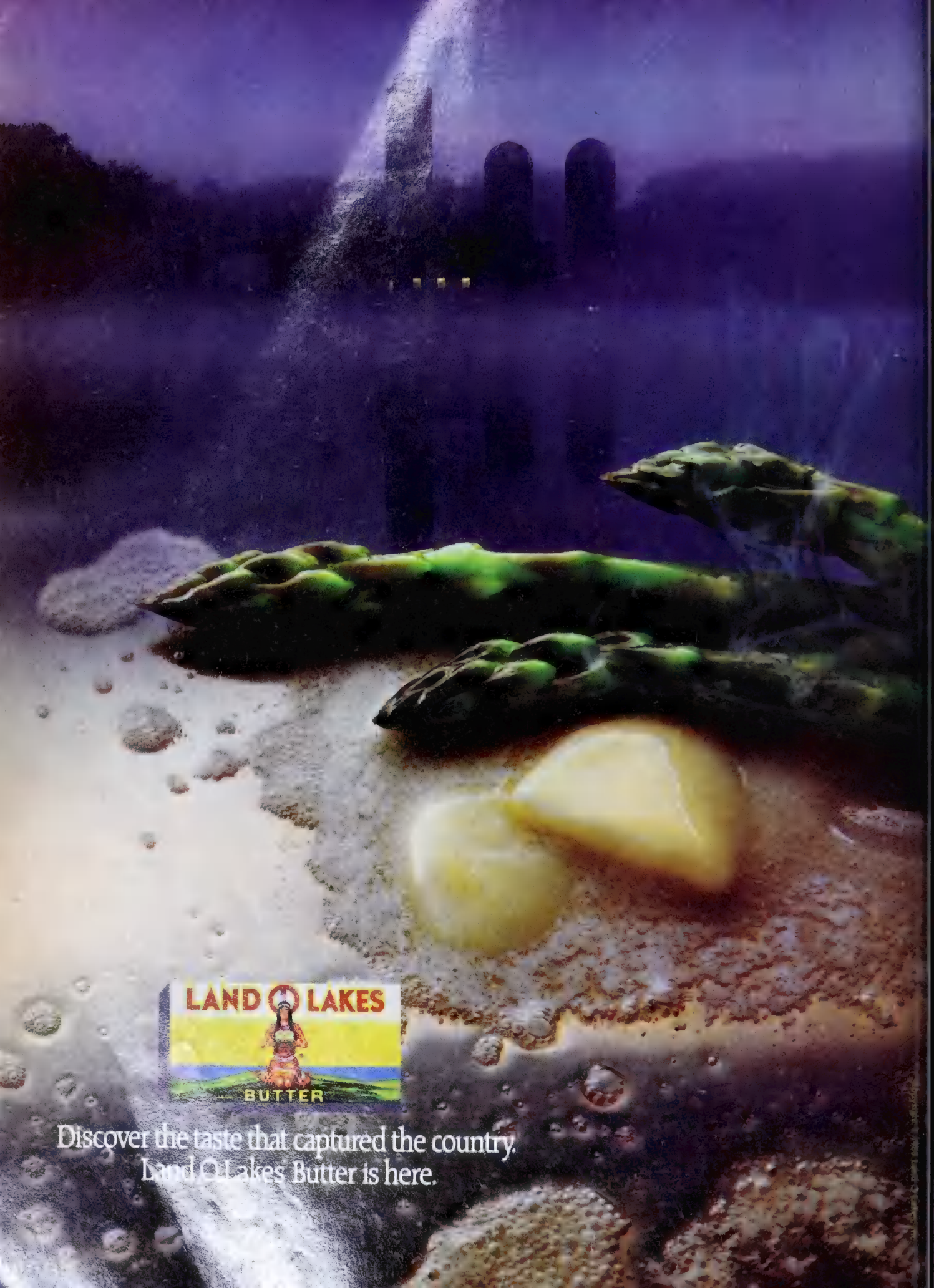
Thomas Portué, 639 Silliman St., San Francisco, CA 94134; (415) 239-5264—University-trained in art conservation, Mr. Portué restores mostly easel paintings (as opposed to large or mural) on both canvas and wood. He prepares for conservation with extensive analytical work on pigments and other original materials before cleaning, lining and making other restorations.

Washington Conservation Studio, 4230 Howard Ave., Kensington, MD 20895; (301) 933-7036—Marion Mecklenburg and Judith Webster have one of the largest art conservation studios in the country, well staffed and equipped with laboratory facilities and materials for conservation of paintings from easel size to the largest murals. Preparation and documentation are extensive before treatment. Conservation for many U.S. Government institutions, large art galleries and private collectors.

Williamstown Regional Art Conservation Laboratory, Clark Art Institute, Williamstown, MA 01267; (413) 458-8109—Gerald Hoetfner, director, and a staff of trained art conservators offer comprehensive service for oil paintings and prints. Referral service available.

Faye Wrubel, 11 N. Elizabeth St., Chicago, IL 60607; (312) 443-3639—This museum-trained conservator restores and preserves damaged paintings on canvas or panel. She also restores polychrome sculpture.■

PHOTOS COURTESY OF WASHINGTON CONSERVATION STUDIO


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Discover the taste that captured the country.
Land O Lakes Butter is here.

The Fine Art of Giving a Party



HORS D'OEUVRES SET BEFORE A FRENCH WALL HANGING—ONE OF SEVERAL TABLES TO DELIGHT GUESTS AT OUR HOLIDAY OPEN HOUSE, A GRACIOUS WAY TO STAGE A BIG PARTY ►





HORS D'OEUVRES
(see preceding page)

Avocado Salsa on Tortilla Chips
Smoked English Trout in Endive Leaves
Grapes Stuffed with Montrachet
Feuilletté Bâtons

MAIN COURSE
(above)

Stuffed Cornish Hens with Bacon,
Pecans and Rosemary
Jambalaya
Apple-Orange-Cranberry Compote
Braised Carrots, Leeks and Turnips
Salade Oriental
Assorted Breads

IN AN OLD FARMHOUSE, FESTIVELY DECORATED, FAMILY AND FRIENDS GATHER FOR A LAVISH PARTY INFORMALLY SERVED

Love of entertaining is a family tradition in the Stevens household. "I grew up with a mother who went all out for her parties, so I learned firsthand—going with her to the grocery store, helping her cook, even setting the table," says Joanne Stevens. She has applied this experience plus her own organizational skills to the myriad parties she and her husband, Richard, love to give at Bell Gate Farm, their 200-year-old house—from formal Christmas dinners to spur-of-the-moment gatherings any time of year.

One of their favorite parties is a holiday open house for all ages. Friends and relatives and their children are invited to come "from six o'clock on," and a lavish dinner is served informally. Mrs. Stevens has found that serving food from several tables keeps traffic moving smoothly. Slow starters can gather around the hors d'oeuvres table in the living room *(preceding page)* while hungry people can move right into the dining room where main course dishes are arranged on the round table *(above)*.►



LEO RAYMOND

BAR LIST

4 bottles champagne
1 quart vodka
1 quart gin
1 quart light rum
1 quart scotch
1 quart bourbon
1 quart rye whiskey
1 quart brandy
1 small bottle each dry and sweet vermouth
4 bottles white wine
3 bottles red wine
2 quarts tonic water
5 quarts club soda
1 fifth sherry
2 bottles cola, 1 ginger ale, 1 lemon-lime soda, 3 diet cola
Peel of 2 lemons, 4 limes, 2 oranges
50 pounds of ice



Opposite above: Mrs. Stevens (in the cream lace dress) and her husband join their guests at the buffet table. *Left:* Drinks are served from a table in the hall. *Below:* Decorations throughout the house are in the same mood as the food—lavish and beautiful but never pretentious. On a hall table fresh fruits and vegetables are piled in a basket for a luscious centerpiece.



"AT A FAMILY GATHERING, CHILDREN ENJOY THEMSELVES MOST WHEN GROWN-UPS AREN'T WATCHING THEM. I LIKE TO MAKE ALL AGES FEEL AT EASE."



Richard and Joanne Stevens's Pennsylvania farmhouse lends itself graciously to informal gatherings of all ages. "I usually don't set up a separate table and arrange a special children's menu because our daughters often enjoy eating the party food. But children tend to go off by themselves anyway so they can be silly and laugh and have a good time without having grown-ups watch them."

A veteran hostess like Mrs. Stevens knows the advantages of enlisting professional catering help, particularly when giving a holiday party. For this occasion she asked the assistance of Dounia Rathbone and staff, of Remember Basil in New York City. Ms. Rathbone, like many professional cooks, is a gold mine of organizational tips. She points out that many of the dishes she creates can be made a day or two ahead, and ingredients for others can be prepared—diced, sliced and pitted—the day before, then covered and refrigerated. "If you are doing the party alone, without serving help, the best way to keep food warm is with a chafing dish. If you don't own one, it can be rented from a party rental service. In fact the more equipment you rent, the easier the party will be. Rented dishes, glasses and silverware can be returned unwashed—just rinsing is enough." Ms. Rathbone is also emphatic about another point, on which Mrs. Stevens emphatically agrees: "Put everything on paper—menu, shopping list, flowers—everything. Also write out a timetable for the day of the party so you won't have to strain to remember when to start heating each dish." ■

Editor KATRIN TOLLESON

CHILDREN'S MENU
(above)

Deco[illegible] Clown Eggs
[illegible] Chicken
[illegible] Cookies

DESSERTS
(right)

Baked Apple Tart
with Hazelnut Crust
Cassis Mousse
with Black Currant Sauce
Chocolate Almond Torte





Above: Special treats for Kristin ohnson, Stephanie Stevens, Bobby Johnson and Mary Stevens (who are also welcome at the dining table) include fried chicken, clown eggs and Christmas cookies. *Right:* Laurel garlands form huge aths for the dessert table. Black currant sauce for the rich cassis mousse is elegantly served in an antique footed compote from Kentshire Galleries.

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

RECIPES BEGIN ON PAGE 147

Gala Holiday Pâtés

GIFT-WRAPPED RIGHT IN THEIR BAKING DISHES OR SLICED AND SERVED AT A PARTY, PÂTÉS ARE BEAUTIFULLY SATISFYING, ALWAYS APPRECIATED

Pâtés and terrines are equally superb as party fare and as Christmas gifts *(right)* because with a little experimenting you can achieve your very own *pâté de maison*.

Here, a trio of professional cooks, Sara Foster, Ruth Leserman and HB's contributing food editor, Martha Stewart, demonstrate a few of the many ways to vary ingredients and proportions. Ms. Foster, who made the country pâtés *(above)*, says, "It's fun to play around with different combinations. I usually use whatever is left in the pantry or refrigerator." Ms. Leserman agrees: "About the only thing you can't use in a vegetable terrine is beets because they run."



The single hard and fast rule Ms. Foster adheres to is tasting the mixture before the pâté is cooked: "Make a patty of the raw mixture and sauté lightly. The flavors should be intense because they will dull during cooking. Vegetable and fish mixtures can be tasted raw." ►

Editor MARTHA STEWART
KATRIN TOLLESON
Coordinator

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

RECIPES BEGIN ON PAGE 150



RUTH LESERMAN's mousse of chicken liver and chicken, decorated with sliced-carrot flowers, is served cold right from its terrine.



A MIXTURE of smoked trout and heavy cream flavored with horseradish is decorated with the head and tail of the fish itself.



MARBLED chicken terrine (one third of the chicken colored with carrots, another third with spinach) is served with tomato sauce.



SALMON puree and spinach-fish puree create layers inside pureed scallops and turbot. Sauce is crème fraîche and caviar.



CAULIFLOWER decorates spinach, carrot and cauliflower purees. Ms. Leserman suggests a variation of broccoli flowerets.



CHICKEN livers and chives make up the design in Sara Foster's chicken and veal pâté. She lined the mold with wilted spinach leaves.

© ANNA SCHINZ

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Mix ¼ oz. lemon or lime juice, 1½ oz. Leroux Apricot Flavored Brandy, 1 tsp. sugar, 1 oz. fresh orange juice. Shake, strain, garnish with orange slice and cherry.



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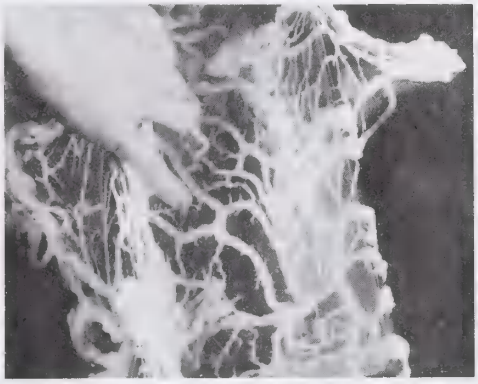
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Gala Holiday Pâtés

MAKE YOUR OWN WITH AN EASY LINING AND A CENTER DESIGN OF DUCK BREASTS AND LIVERS, APRICOTS AND PISTACHIOS



1 *Sara Foster uses caul fat—but you could choose bacon, fatback, spinach leaves or Swiss chard—to line a pâté mold.*



2 *Ms. Foster cautions that caul fat may be easiest to use but not always easy to get: "Order a lot from your butcher and freeze it."*



3 *Marinate duck meat in brandy one or two days to tenderize it, then grind it with other meat, onion, shallot, pear and garlic.*



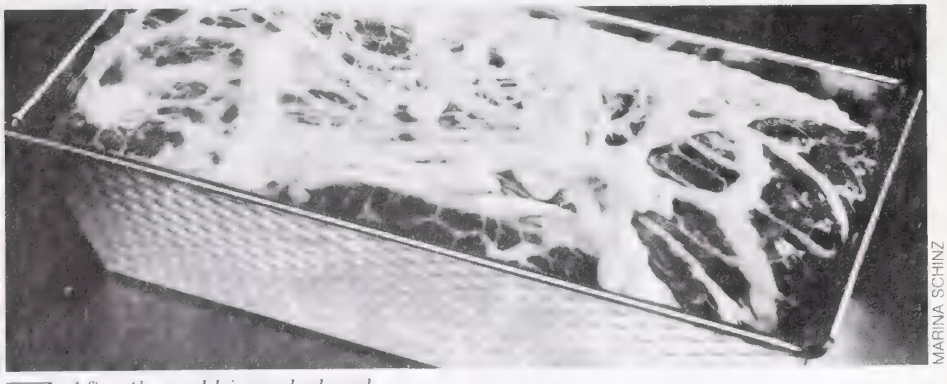
4 *Line the mold with pieces of caul fat and pack half the meat mixture into the mold, carefully pushing it into the corners.*



5 *Place strips of duck breast, duck livers, apricots marinated in brandy and pistachios down the center to make a design.*



6 *Pack the remaining meat mixture on top, then fold the caul fat overhangs right over the top.*



7 *After the mold is packed and covered with fat, bang the whole pan on the table a couple of times to settle the mixture.* ■

MARINA SCHINZ

Complete recipes for duck pâté and for other pâtés, terrine, mousse and brandade begin on page 150.

Discover our new rich roasted taste.

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ENTERTAINING PLUS

By KATRIN TOLLESON

British Biscuits

What is more tempting than a plate of fresh homemade English biscuits with a piping-hot cup of tea by a warm fire? Here's an indispensable little book filled with original recipes for traditional British biscuits and cookies: *The English Biscuit and Cookie Book* by Sonia Allison, St. Martin's Press, NY.



CARL WALTZER

FRUIT-FULL DRESSINGS

Fruit past its prime need no longer be wasted. Slice and add to white vinegar and use later for a wonderful salad dressing. (Peaches, apples and strawberries work especially well.) From California food consultant Ruth Leserman.



ANDRÉ GILLARDIN

Best Buys in Edible Christmas Presents

McArthur's Smokehouse: Real English sausage and hickory- and molasses-cured bacon for those wintry morning breakfasts. Millerton, NY 12546. Phone order: (518) 789-4425.

Ducktrap River Fish Farm: An extravagant gift—fresh smoked trout and salmon in a branded pine box. R.F.D. 2, Box 378, Lincolnville, ME 04849. Phone order: (207) 763-3960.

The English Tea Shop: Have you ever had hot crumpets dripping with butter on a cold afternoon? Only in England? Well now you can get them sent out fresh anywhere in America. 511 Irving St., San Francisco, CA 94122. Phone orders: (415) 564-2255.

Fresh Lobster in Kansas? This company will ship fresh lobsters, fish and shellfish anywhere in the United States. Barker's Fine Seafood, Camden, ME 04843. Phone orders: (800) 227-1113.

ANDRÉ GILLARDIN

PUMPKIN PIZZAZZ

Corey Tippen, a theatrical stylist from Westport, Conn., creates a magical feeling at his autumn parties by carving faces into small pumpkins and placing a paper cup filled with dry ice and water inside the pumpkin. The dry ice bubbles and smokes, and when placed in groups in the center of a table with candles, or singly on a tray holding champagne stems, it makes for a wonderfully eerie effect.

Rest Your Chops

Slip cast porcelain rice bowls with chopstick rests, handmade by Merek and Lainie Cecula: 5-inch, $18.; 7½-inch, $24. Large serving bowl also available: 12-inch diameter, $55. From Zona, 484 Broome St., New York, NY 10013.

Wild Mushroom Tips

From shiitakes to chanterelles, wild mushrooms are popping up in almost every produce market across the country these days. Problem: what to do with them? Here are some suggestions: • For a first course sauté cèpes in butter, chopped garlic, fresh herbs and serve hot. • Sauté chanterelles in butter and parsley, add some heavy cream and serve on hot toast points with cocktails. • Cook assorted chopped mushrooms with chopped onions and add to a wine-based béchamel sauce. Put in miniature puff pastry shells and serve hot. • Remember: all mushrooms can be successfully frozen, whether cooked or raw.■



RODICA PRATO

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Kosta Boda

WINE & GOOD SPIRITS

By PETER QUIMME

Ultimate Holiday Gifts

The coming holidays are the best excuse for buying something special for a wine-loving friend or relative. These gifts are the kind of luxuries that people rarely buy for themselves, but would love to have—and they'll even please the wine buffs who think they have just about everything.

For lovers of tradition, there's a handsome, handmade English brass decanting cradle in the style of those dating from the 1800s. Using it for older red wines and vintage Ports is simple and easy, ensuring that the wine in the glass will contain no sediment. It's $295 plus $4.75 shipping from The Wine Enthusiast, PO Box 63, Chappaqua, NY 10514; (800) 228-2028, ext. 412 or write for free catalog.

A never-fail gift for a wine lover is, of course, wine. A silver-plated ice bucket in the shape of a top hat has just the right flair to show off a Champagne-lover's best bottles. Write or call Godinger Silver Art Co., 462 Kent Ave., Brooklyn, NY 11211; (212) 388-8200; $90. Top off your gift with a hand-painted bottle of deluxe Champagne, 1976 Perrier-Jouët Fleurs de Champagne, about $45.



CARL WALTZER

Two-in-one gift—the ultimate!

Celebrating the Harvest With Nouveau Wine

Le Beaujolais nouveau est arrivé! So proclaim banners in Parisian cafés and bistros on November 15. In the Beaujolais district of northeastern France, hundreds of trucks loaded with this first wine of the harvest are lined up the night before. By law they can't travel until the 15th, so at one minute after midnight they rumble down the roads to Paris and Lyons where the arrival of this fresh, fruity, eminently quaffable wine is reason enough to celebrate.

In the past few years Beaujolais nouveaus (also labeled *primeur*) have been rushed to the United States too. Look for top names such as Georges du Boeuf, Jadot and Sylvain Fessy.

Producing a harvest wine is also rapidly becoming an American tradition. I've had good examples from Sebastiani, Charles F. Shaw, Beringer, Buena Vista, Fetzer and Robert Pecota.

A nouveau is perfect for Thanksgiving dinner, as it goes so well with turkey. Serve it chilled and drink up your bottles within four months or so. Expect to pay $4 to $6 for most nouveaus.

Entertaining With Wine: Giving a Wine Dinner

One new trend in entertaining is the growing popularity of wine-tasting dinners—dinners planned around several interesting wines that guests can compare and discuss. This party doesn't have to be confined to "wine buff" guests, nor does it require elaborate wine knowledge to host. And the wines need not be expensive. But it *does* require advance planning.

- Serve pairs of wines side by side. You can serve six to eight glasses from one bottle; consumption averages four to five glasses per person over the course of a meal.
- Choose comparable wines. For a three-course meal for eight people I might start with two 1981 Alsatian Rieslings (such as Hugel and Trimbach at about $6 each), followed by a 1980 cru classé from Bordeaux (such as Ch. Pichon-Lalande at about $12) alongside a 1980 Napa Valley Cabernet Sauvignon (such as Robert Mondavi at about $13) and finish with an unusual dessert wine (such as a Muscat Beaumes-de-Venise from Prosper Maufoux at $11).
- Underplay the food, choosing blander, less spicy dishes that won't overpower the wines.
- Give guests an idea of what to expect in wines and courses.
- Keep the wine talk informal and light. Even novices will have plenty to say about their preferences.■

CHAMPAGNE COURTESY OF SHERRY-LEHMANN, 679 MADISON AVE., NYC 10021

KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

COMPUTER-AGE PRODUCTS TO UPDATE A KITCHEN

A bit of the bubbly: Now you can make your own carbonated drinks with *Mr. Soft Drink* by Norcarl. This beverage maker, selling for $69.95, is compact, saving storage space as well as cost when compared to store-bought sodas. To use, just add syrup and water; in one minute your beverage is ready. Carbonation is achieved through a cartridge inserted in the handle. The portable dispenser produces two liters and has insulated walls and a sleeve at its base for inserting reusable ice packs to keep beverage cold for five hours and more. Six flavors of Mr. Soft Drink syrup comparable to favorite brands are available.

FOR GARLIC LOVERS

An innovative garlic press has been introduced by Rowoco. *The Garlic Machine*, a clear plastic cylinder, not only extrudes garlic in uniform ribbons when a top screw is turned but also acts as a storage vessel for peeled garlic with the addition of a tight-fitting cap in place of one with knife-edged grill holes. Dishwasher safe, it sells for about $15.



From Krups, a good-looking kitchen scale that comes with a mixing bowl. Just add ingredients and the easy-to-read dial on the base will give you the weight of each. The bowl, designed with pouring spout, holds up to 4¾ pounds and turns upside down over the base for storage. Approximately $30.

SCALING NEW HEIGHTS

Polaroid, for years a recognized name in cameras, has branched out, introducing electronics to kitchen scales. Its new scale with digital readout measures ingredients (especially helpful in microwave cooking) or serving portions (for calorie counters) and operates on a six-volt Polapulse battery. Measuring 9 by 6-½ by 1-¾ inches, this compact unit can easily be wall-mounted for handy storage. The approximate retail price is $39.95.



A COOKING REVOLUTION

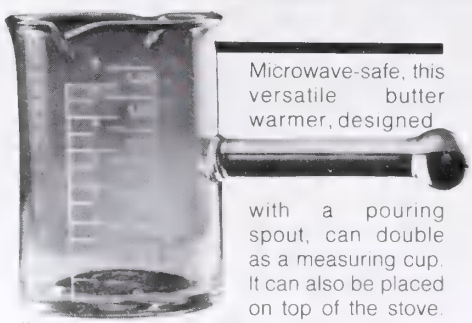
Ultra Chef from Farberware lets you make complex recipes in one step. All ingredients are placed in the upright container, then covered with a stainless steel lid. Once the lid is in place, a thermister sensing probe is inserted. The container is lowered into position, digitally programmed and made to rotate slowly. An electronic timing and sensing unit automatically shuts off the heating element when cooking is completed. It also allows the Ultra Chef to poach, steam, simmer, roast, deep fry and make candy. Because of its unique design, food retains a high level of flavor and nutritional value. Suggested retail price is $450.

MICROWAVE CORNER

COOKING WITHOUT HEAT

The 1950s saw the introduction of the microwave oven for home use. Now 25 percent of American homes have microwave ovens, a number expected to double in the next few years.

Microwave energy for cooking purposes was discovered in the early 1940s when Dr. Percy Spencer was working on a project for the military using high frequency microwaves. A melted candy bar in his pocket led him to experiment with the waves confined in a metal cavity. He found they quickly penetrated food, causing molecules to vibrate and thus produce heat.



Microwave-safe, this versatile butter warmer, designed with a pouring spout, can double as a measuring cup. It can also be placed on top of the stove. From Trans Duck International, about $6.

Household current is converted into microwaves through a unit called a magnetron. The energy created enters the oven cavity and is then distributed throughout the oven to the food in several ways. Some units have built-in fans known as mode stirrers; others use distribution slots or turntables that rotate food; still others combine methods.

Microwave energy penetrates food to a depth of ¾ to 1½ inches. To cook something that is thicker or deeper requires that warmth from the cooked outer surface of the food be carried to the center, usually during a few minutes of standing time after food is removed from the oven. A dense food such as a roast needs more time to cook because it absorbs microwave energy at a slower rate than, for example, a cake, which is more porous. Because microwaves are attracted to sugar, fat and water molecules, food with large amounts of sugar or fat will cook faster.

For more information, a free booklet can be obtained from Whirlpool, Administrative Center, Benton Harbor, MI 49022.■

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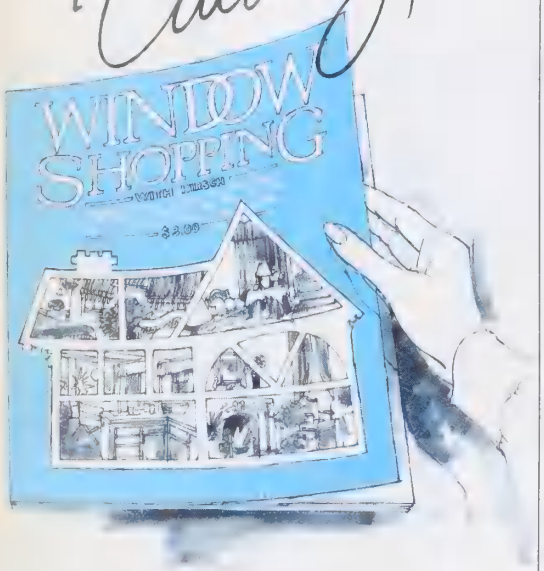
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QUICK COOK

Time out from holiday hassles with a hearty winter meal



With holidays approaching and tons of work and shopping to do, it is relaxing to come home after a hectic day and cook a simple, hearty soup, a warm salad and a delicious dessert. Serves 4. —MARTHA STEWART

Jerusalem Artichoke Soup

- 1-1/2 pounds Jerusalem artichokes, peeled and sliced
- 6 tablespoons unsalted butter
- 2 medium onions, peeled and sliced
- 1 ripe pear, peeled, seeded and cut into chunks
- 2 cups water
- Salt and pepper to taste
- Pinch of sugar
- 2 cups whole milk, boiled
- 2 tablespoons flour dissolved in 5 tablespoons cold milk

1. Sauté artichokes in heavy saucepan in butter until soft. Add onions and cook until they are soft. Add pear.
2. Add water and bring to boil. Puree mixture in food processor. Season to taste with salt, pepper and sugar. Before serving, add milk, flour thickener and heat until it simmers.

Warm Winter Salad

Shredded red cabbage, green cabbage, romaine lettuce, arugula

Dressing (per serving):

- 2 tablespoons balsamic vinegar, warmed
- 2 tablespoons olive oil
- Pinch of celery seeds
- Pinch of sugar
- 1/2 teaspoon Dijon mustard
- Salt and pepper to taste

Toss the salad with warm vinaigrette.

Cranberry Clafoutis

- 2 cups cranberries
- 1 cup water or cranberry juice cocktail
- 4 eggs
- 3/4 cup sugar
- 1/4 cup flour
- 3/4 cup milk
- 1/2 cup heavy cream
- 1/2 teaspoon vanilla
- Pinch of cinnamon

1. Preheat oven to 400°. Cook cranberries in water or juice over low heat for 5 minutes. Drain cranberries and boil down liquid until reduced to 1/4 cup.
2. In blender, combine eggs, sugar, flour, milk, cream and vanilla. Stir in cranberry liquid.
3. Butter a 9-inch quiche pan or Pyrex pie plate. Spread cranberries in bottom. Pour custard mixture over berries, sprinkle with cinnamon. Bake until puffed and golden, 40 to 45 minutes.■

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GIVING A PARTY

Continued from page 131

AVOCADO SALSA

- 16 tortillas
- 2 avocados (10 ounces each, weighed with pit)
- 2 tablespoons fresh lemon juice
- 1 large clove of fresh garlic
- 12 ounces fresh tomato (preferably plum)
- 4 ounces onion
- 5 tablespoons jarred "hot" Mexican chili salsa
- 1 to 1-1/2 teaspoons kosher salt
- Scallions, cut into thin rings

☐ Cut each tortilla in 6 wedges and toast in 350° oven until crisp. (This may be done ahead; avocado mixture can be made up to 4 hours ahead.)

☐ Peel, pit and dice avocado finely into 1/4-inch cubes and toss gently with fresh lemon juice. Crush garlic and add to avocado. Dice tomatoes and onions finely and add with salsa and salt to avocado. Spoon onto chips and top each with thin scallion rings. Serves 20.

STUFFED GRAPES

- 1 pound black grapes
- 3 ounces montrachet at room temperature, whipped

☐ Wash and pit grapes. To pit, make a slice halfway down top of grape and remove pits (try pitting grapes with curved end of a paper clip). Place whipped montrachet into piping bag and pipe into grape. Serves 20.

STUFFED CORNISH HENS

- 12 Rock Cornish hens
- Lemon juice
- Salt and pepper
- 1 cup chopped fresh rosemary
- 3 cups port wine
- 2 pounds 1/4-inch-thick sliced bacon
- 2/3 pound coarsely chopped pecans
- 1-1/2 pounds finely chopped onions
- 1-1/2 pounds diced celery
- 2 pounds sliced mushrooms
- 1/2 pound dry, crumbled bread crumbs (not fine)
- 1 cup currants (soaked overnight in 2 cups port wine)
- 2 eggs
- 3-1/2 pounds caul fat
- 12 figs
- Watercress (optional)

☐ Cut hens in half. Remove wings and drumstick tips (or have your butcher do it).

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KRAFT

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☐ Marinate hens overnight with lemon juice, salt, pepper, 1/2 cup rosemary and 1-1/2 cups port wine. Cover hens. Place them in refrigerator.

☐ Cut bacon into small pieces; sauté over low heat until crisp. Remove from pan and place on paper toweling. Sauté pecans rapidly in bacon fat. Sauté onions until they are clear. Add 1/4 cup rosemary; salt and pepper. Add celery. Sauté until semicooked and still crunchy. Sauté mushrooms in butter until they turn dark brown.

☐ Mix all ingredients that have been sautéed. Add bread crumbs and currants, which have been drained. Add remaining rosemary, salt and pepper to taste. Add beaten eggs and combine.

☐ Put approximately 1/2 cup of stuffing into each hen. Wrap in caul fat, with closure at the bottom to hold stuffing in place.

☐ Place hens under broiler for 5 minutes, or until tops are browned. Slice each fig into 6 wedges and arrange 3 pieces on top of each hen.

☐ Bake hens in preheated 350° oven for 45 minutes, basting every 15 minutes with drippings. Serves 20 to 24 (1/2 hen apiece).

☐ Additional fresh figs and watercress may be used as a garnish.

BRAISED VEGETABLES

- 2-1/2 pounds carrots peeled and cut into strips, 1/4 by 2 inches
- 1-1/4 pounds leeks, washed (top 1/3 of green removed, bottoms cut into very fine julienne pieces)
- 2-1/2 pounds white turnips, peeled and cut into strips, 1/4 by 2 inches
- 2-1/2 ounces sweet butter
- 2-1/2 teaspoons chopped fresh thyme or marjoram or 1 teaspoon dried
- Salt and white pepper to taste

☐ Boil cut carrots in salted water till almost done but still crisp.

☐ In a heavy pot (enamel-coated iron pot is excellent) soften julienned leeks in butter for 3 minutes with salt and white pepper. Add cut turnips, more salt and pepper and stir gently. Cut a

(Continued on page 148)

et... go!



Already ready for Golden Topped Chili

Top hot chili with CHEEZ WHIZ Pasteurized Process Cheese Spread before serving. Garnish with green onion, if desired.

Already ready for Savory Stuffed Cabbage

- 1 lb. ground beef
- ½ cup chopped celery
- ½ cup chopped onion
- 1½ cups cooked rice
- 1 8-oz. jar CHEEZ WHIZ Pasteurized Process Cheese Spread
- ½ teaspoon dried sage leaves, crushed
- 8 cabbage leaves, cooked

Brown meat; drain. Add celery and onion; cook until tender. Add rice, ½ cup process cheese spread and sage; mix well. Fill hot cabbage leaves with ½ cup meat mixture. Fold opposite ends of cabbage leaves over filling; roll up. Secure each roll with wooden picks, if necessary. Place in 12 x 8-inch baking dish. Bake at 350°, 20 minutes. Remove picks and top with remaining process cheese spread before serving.

8 servings

Variation: Substitute 1 lb. bulk pork sausage for ground beef and sage.

Continued from page 147

round of wax paper to fit pot, butter it on one side, place butter side on top of turnip and leek mixture. Cover pan and cook on lowest heat until turnips are slightly crisp and not quite done.

☐ Add carrots, season and cover vegetables to reheat the next day.

☐ *To finish* Add fresh herbs, cover well, reheat on top of stove over very low heat, or in a 350° oven, for about 10 minutes, or until hot, crisp and tender. If reheated directly from refrigerator, cooking time may increase. Serves 20.

JAMBALAYA

- 3/4 pound hot Italian sausage (cut in 1/2-inch cubes)
- 3/4 pound onion, peeled and diced
- 1/2 pound celery, diced
- 1/4 pound red pepper, seeded and diced
- 3/4 pound green pepper, seeded and diced
- 1-1/2 tablespoons chopped fresh garlic
- 1-1/2 pounds ham, sliced 1/4 inch thick and cut into strips (preferably Virginia)
- 1 can whole tomatoes (16 ounces)
- 1 tablespoon fresh chopped thyme (or 1/2 tablespoon dried)
- 1/4 to 1/2 tablespoon fresh ground black pepper
- 3 bay leaves
- 3/4 pound converted rice (uncooked)
- 2 cups bottled clam broth
- 1-1/4 cups tomato juice (use juice from canned tomatoes; add water if necessary)
- 1-1/4 pounds of medium to large shrimp, peeled and deveined
- 3/4 pound sea scallops (cut if necessary into 1-inch pieces)
- 2 cups dry white wine for poaching shellfish
- 25 mussels
- 1/2 cup parsley
- Salt (only if necessary; taste first)

☐ Sauté hot sausage until cooked and brown. Remove from pan. In same pan (using sausage fat) sauté onions, celery, red and green peppers and garlic until translucent. Transfer mixture to a 12-quart heavy gauge pot (or use 2 small heavy gauge pots).

☐ Sauté ham until lightly browned and add to vegetables. Drain tomatoes and cut into chunks (save juice). Add tomatoes, thyme, pepper, cooked sausage, bay leaves and raw rice to vegetable mixture. Mix together well. Put on low heat. Add clam broth and tomato juice. Bring to boil, stirring often so bottom does not stick. Cover and simmer on low heat for 10 minutes and remove from heat. Set aside and leave covered to finish cooking for about 1 hour. (This part can be made up to 2 days ahead and should be covered and refrigerated.)

☐ On low heat, poach shrimps and scallops separately in wine with salt, stirring. Shrimps and scallops should remain undercooked. Drain and reserve liquid. Scrub and beard mussels and steam in covered pot with liquid from shrimp and scallops until they open. (This part of recipe may be done up to 1 day ahead, keeping seafood covered and refrigerated. Also, if you carefully strain the shrimp and scallop liquid this can be used instead of, or with, the canned clam broth.)

☐ Two hours before serving, remove all ingredients from refrigerator and bring to room temperature. Chop parsley and set aside; 45 minutes before serving preheat oven to 350°. Transfer rice mixture to roasting pans. Cover and reheat (without shellfish). Heat for 30 minutes (or until heated through). Remove rice from oven and uncover, taste for seasoning and mix in chopped parsley. Add seafood, keeping best-looking pieces on top and cover loosely with foil and continue heating for about 15 minutes (until shellfish is hot). Do not overheat as shellfish will become tough. Serve immediately. Add salt at very end only if needed; many ingredients in this dish are already salty. Makes 20 servings, approximately 7 ounces each.

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SALADE ORIENTALE

- 1-1/2 pounds red peppers, seeded and cut diagonally into 1/4-by-2-inch strips
- 2 bunches scallions, washed, dried and cut into thin diagonal slices
- 1-1/4 pounds fresh bean sprouts
- 1-1/2 pounds Napa or Chinese cabbage, cut into diagonal slices, 1 by 1-1/2 inches
- 2-1/2 pounds fresh spinach, washed, dried, stemmed and torn into large bite-size pieces

Dressing:

- 1 cup vegetable oil
- 1/2 cup soy sauce
- 1/2 cup red wine vinegar
- 1/2 cup white sesame seeds, crushed in blender
- 1-1/2 tablespoons finely chopped fresh garlic
- 1/2 cup hoisin sauce
- 1 tablespoon fresh ginger, peeled and grated

☐ Mix all salad ingredients together and toss lightly with small amount of dressing. Don't overdress salad, or it will be soggy. This recipe will serve approximately 20 people.

CHOCOLATE ALMOND TORTE

- 9 ounces semisweet chocolate
- 9 ounces sweet butter, softened
- 9 ounces sugar
- 9 egg yolks
- 9 ounces finely ground toasted almonds
- 9 egg whites
- 1/8 teaspoon salt
- 1/4 cup flour

Glaçage:

- 1 pound semisweet chocolate
- 1/2 pound sweet butter
- 1 tablespoon honey

☐ Preheat oven to 375°.

☐ Melt chocolate over, not in, simmering water. Cut 10-inch circle from sheet of parchment paper and place on bottom of 10-inch pan. Butter and flour entire cake pan (including paper).

☐ Cream butter and sugar together until soft, fluffy and light in color. Gradually add egg yolks. This should be done in a cake mixer. Add melted chocolate on low speed. Add almonds also on low speed. Whip egg whites with salt in a separate clean bowl until stiff. Fold egg whites into cake batter and pour batter into prepared cake pan (working quickly).

☐ Bake 20 minutes at 375°. Lower heat to 350° and continue baking 20 to 30 more minutes (until sides of cake pull away from pan). Remove from oven and cool in pan on rack. The top will blister slightly and crack—don't worry. When cooled, turn out cake onto 9-inch cardboard round which has been covered with foil.

☐ *To make glaçage:* Melt all ingredients slowly over (not in) barely simmering water. Stir often. When melted, and still warm spread frosting over cool cake using a metal spatula. Frost cake with glaçage and cool until frosting is firm. Makes one 10-inch round cake to serve 14 to 16 people. Cake is very dense and rich so pieces should be sliced small.

CASSIS MOUSSE WITH BLACK CURRANT SAUCE

- 1 cup sugar
- 1/2 pound jar Krakus black currants (Drain and reserve juice to make sugar syrup. Berries are pureed in blender and then put through a sieve. Half the puree is used for mousse, half for sauce.)
- 1-1/4 level tablespoons gelatin
- 3 ounces lemon juice
- 6 egg yolks
- 1-3/4 cups heavy cream
- 3 to 4 ounces good créme de cassis liqueur (for sauce)

☐ Over medium heat, dissolve sugar in juice from drained currants. In pot of simmering water set in smaller pot of gelatin and lemon juice to dissolve. Let sugar mixture boil rapidly until it reaches a fine threadlike state.

☐ Put egg yolks in electric mixer and pour sugar mixture over yolks while mixer is on low speed. Scrape sides of bowl, raise mixer to high speed and continue whipping mixture until very thick.

☐ Transfer mixture to larger bowl and fold in dissolved gelatin and half of

(Continued on page 150)



GIVING A PARTY

Continued from page 149

currant puree. In clean mixer bowl whip cream until it forms soft peaks and fold cream into mousse mix. Pour mousse into dessert bowl, cover and chill. Allow to set.

☐ *To decorate:* Beat 1 cup of heavy cream with 2 tablespoons sugar until very stiff. Place in pastry bag and decorate surface of mousse. Add fresh mint leaves and pitted black grapes for decorative garnish.

☐ *Sauce:* Mix together remaining half of currant puree and créme de cassis. Serve at room temperature and pour over each individual serving of mousse. Serves 14.

BAKED APPLE TART WITH HAZELNUT CRUST

Hazelnut Crust:
- 1-1/4 cups butter
- 3/4 cup sugar
- 3 egg yolks
- 1 teaspoon vanilla extract
- 1-1/3 cups ground hazelnuts
- 3 cups flour

Pastry Cream:
- 2 cups milk
- 6 egg yolks
- 2/3 cup sugar
- 1/2 cup flour
- 1 teaspoon vanilla extract
- 1/2 stick butter
- 10 Granny Smith apples

Glaze:
- 2/3 cup apricot jam
- 1/4 cup fruit juice

☐ Combine butter and sugar until thoroughly mixed. Add yolks slowly, then add vanilla.

☐ Combine hazelnuts and flour. Add to butter mixture only to combine, do not overmix. The mixture will be soft.

☐ Place dough in refrigerator to cool for 2 hours. Using fingers, press evenly into 12-inch diameter tart pan with removable bottom. The crust should be 1/4-inch thick.

☐ Place in preheated 375° oven for 15 minutes. Remove from oven and brush with beaten egg. Bake another 5 minutes or until lightly browned. Prepare pastry cream while tart shell is cooling.

☐ Bring milk to boil in heavy bottomed saucepan; be careful not to burn. Meanwhile, combine egg yolks, sugar and flour in bowl with wire whisk until thoroughly blended.

☐ Add half of hot milk to yolk mixture and mix well. Pour mixture into remaining milk, mix well and go along. Bring to boil over medium heat, stirring constantly. When it reaches boiling point, reduce heat and continue cooking for 2 to 3 minutes over low heat. Be careful not to scorch mixture. Gently scrape corners of pan while heating.

☐ Place mixture in bowl, whisk in vanilla and butter. Let cool, covered, with plastic wrap so no skin forms on top of custard.

☐ While custard is cooling peel and core apples, slice thinly. (Brush with lemon juice if you do this step ahead of time.)

☐ Line bottom of tart shell with 1/4 inch of pastry cream. Place apples closely in concentric circles on top of cream. They must be close together as apples will shrink during baking.

☐ Bake tart in a preheated 375° oven for 40 minutes, or until apples are completely cooked. Remove tart from oven and brush gently with beaten egg, being careful not to touch crust on sides of pan. Return tart to oven and continue baking until apples turn a delicate golden-brown.

☐ Mix apricot jam with fruit juice or water to thin. Place on stove over low heat and stir until the jam is melted and mixture smooth. Brush on cooled tart. Remove tart from pan and serve. Serves 6 to 8.

DECORATED CLOWN EGGS

☐ Hard-boil eggs and allow them to cool. Eggs can be decorated any number of ways using bits of different vegetables. Here are some suggestions:

- *Hats:* Mushroom caps with green bean tassels, radish tops, scallion ends, tops of green beans and turnip tops.
- *Eyes and noses:* Carrot bits, red or black peppercorns, radish bits, olive skins, cloves.
- *Mouths:* Carrot slices, radish slices, olive skins.

☐ Make slit with sharp knife and gently push sliced bit of vegetable into place.

☐ Make a base for eggs to stand on out of 1/4-inch-thick slice of yellow squash, turnip or carrot slice. A toothpick must be used to stick the egg onto the base. Please tell the children to look out for the toothpick!■

GALA HOLIDAY PÂTÉS

Continued from page 133

TOMATO CONCASSÉ

- 1 large clove garlic, crushed
- 4 large fresh tomatoes, peeled, seeded and chopped
- 1/2 teaspoon lemon rind, finely chopped
- 2 tablespoons of olive oil
- Salt and pepper to taste

☐ Mix well and serve with marbled chicken pâté *(below)*.

MARBLED CHICKEN PÂTÉ

- 2 pounds chicken breast
- 3 egg whites (from large eggs)
- 2 cups heavy cream
- 2 bunches spinach (steamed, drained and pureed)
- 1 pound carrots, steamed and pureed
- Salt, pepper and cayenne pepper to taste

☐ Puree raw chicken in processor until smooth. Add egg whites and 1-1/2 cups cream. Process until smooth.

☐ Mix, with wooden spoon, about 1/4 chicken mixture with 1/2 cup cream and pureed spinach. Set aside.

☐ Mix, with a wooden spoon, approximately 1/4 chicken mixture with pureed carrots and set aside. You now have three separate bowls; add salt, pepper and cayenne pepper to taste.

☐ Pour white chicken mixture into large mixing bowl; then pour carrot mixture on top and then spinach mixture on top of that. With a large wooden spoon or spatula using a scooping under and folding over motion mix pâté in following way: "Reading" the mixing bowl as you would a clock, dig your spatula in at the 10 o'clock mark, scoop under and fold over and reverse back to the 10 o'clock position. Do same scooping under and folding over procedure at the 2 o'clock and 6 o'clock position. This procedure will create the marbled effect of the pâté. *Do not overmix the pâté!*

☐ Pour mixture into loaf pan that has been lined with clear plastic wrap, leaving at least 5 inches hanging over on each side. Carefully pour mixture into pan using a back-and-forth motion. Once poured, hit on hard surface to settle. Fold excess plastic wrap over top of pâté and cover entire pan tightly in tin foil. Submerge in larger pan and fill up to 1/2 inch below the edge of pâté pan with water. Poach for 2 hours. After cooked and partially cooled, weight mold in refrigerator overnight.

(Continued on page 152)

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GALA HOLIDAY PÂTÉS

Continued from page 150

This will help in the unmolding. Serve with tomato concassé *(above)*.

BRANDADE OF SMOKED TROUT

- 2 cups of flaked smoked trout (about 2 medium trout)
- 2 cups of whipped, heavy cream
- 1 tablespoon fresh, finely minced horseradish
- 1 tablespoon fresh lemon juice
- 1/2 tablespoon finely grated lemon rind
- 1/4 teaspoon cayenne pepper
- 1 teaspoon coarsely ground pepper
- Salt to taste (remember, the trout may be salty enough)

☐ Remove head and tail from fish and reserve. Carefully remove skin and bones. Add fish to processor and mix until finely minced (be careful not to overblend; texture will be wrong).

☐ Add whipped cream and mix until just blended (take care not to overmix or cream will turn to butter). Mix remaining ingredients in by hand. Pour mixture into serving dish and decorate with reserved head and tail of trout *(as shown on page 133)*. Chill until firm and serve with toast points.

MOUSSE OF CHICKEN LIVER

- 3 shallots
- 4 tablespoons butter
- 1 large onion, chopped
- 1 pound chicken livers (choose light-colored ones, they are much more tender and flavorful)
- 1 pound ground chicken breast
- 4 eggs
- 1/2 cup heavy cream
- 1/4 teaspoon nutmeg
- Salt and cayenne pepper to taste
- 1/2 jigger of Cointreau
- 1 teaspoon finely chopped orange rind
- 3/4 cup chicken-flavored aspic

☐ Dice shallots and sauté in 2 tablespoons butter until tender. Add chopped onions and sauté until golden. Remove and reserve. Add chicken livers to same pan and sauté until firm but not dry. Remove and reserve. Sauté ground chicken breast until opaque. Remove and reserve. Whisk eggs in bowl with cream, nutmeg, salt and pepper and cook in butter until lightly scrambled. Leave a bit wet.

☐ Add all cooked ingredients in equal proportions to processor and blend until smooth. Add orange liqueur and orange peel. Pour into serving dish and chill.

☐ Pour 1/2-inch layer chicken aspic to cover. Decorate with steamed carrot slices that have been cut in the shape of flowers and green onion stems that have been blanched and split to use as stems. Set onions stems and carrot flowers on top of aspic and cover with remaining aspic and chill until firm. Serve with toast points.

VEGETABLE PÂTÉ

- 2 bunches of spinach
- 3 egg whites
- 6 tablespoons corn or potato starch
- 2 pounds carrots
- 1 large head of cauliflower (set aside 5 cauliflower flowerets, steamed whole)
- 3 tablespoons of whipping cream
- Salt, pepper, cayenne pepper and tarragon to taste

☐ Steam spinach and drain well. Blend in processor with 1 egg white and 2 tablespoons corn or potato starch. Set aside. Steam carrots and process with 1 egg white and 2 tablespoons corn or potato starch. Steam cauliflower and process with 1 egg white and 2 tablespoons corn or potato starch add a dash of nutmeg. Add 2 tablespoons of whipping cream to each. Add salt, pepper, cayenne and tarragon to taste.

☐ Line a loaf pan with clear plastic wrap, allowing 5 inches to hang over each side. Fill a pastry bag with the white cauliflower mixture and pipe, in a single layer, about 1-1/2 inches thick in bottom of pan. Next pipe carrot mixture on top of cauliflower mixture in a single layer about 1-1/2 inches thick. (Place steamed cauliflower flowerets in a line the length of the pan pushed halfway into the carrot layer.) and pipe the spinach layer on top. Cover with 5-inch overhang of plastic

(Continued on page 154)

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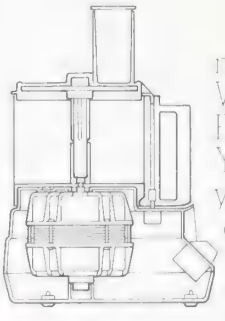
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GALA HOLIDAY PÂTÉS

Continued from page 152

wrap and wrap entire pan in tin foil. Submerge pâté pan in a larger pot and fill up to 1/2 inch below edge of pâté pan with water. Poach for 2 hours. Weight and refrigerate overnight.

COUNTRY PÂTÉ

- 1 pound veal
- 2 pounds pork
- 1-1/2 pounds rabbit
- 2 pounds pork fat
- 1 onion
- 2 shallots
- 6 cloves garlic
- 2 apples
- 4 eggs
- 1 tablespoon thyme
- 1 tablespoon allspice
- 1 tablespoon salt
- 1 tablespoon pepper
- 1 cup brandy
- 12 crushed juniper berries

Design:

- Prunes soaked in brandy
- Hazelnuts
- Strips of rabbit meat (about 1/2 pound)
- 1 pound caul fat

☐ Preheat oven to 325°. Grind together veal, pork, rabbit, pork fat, onion, shallots, garlic and apples. Mix eggs, spices, brandy and juniper berries together. Combine egg mixture with ground mixture and mix well. Line a large loaf pan or pâté mold (2 small molds) with caul fat.

☐ Pack half the mixture into mold. Place prunes down center of pâté with strips of hazelnuts and rabbit on both sides. Pack remaining mixture on top and cover with caul fat.

☐ Cover pâté tightly with foil and place in bain-marie for about 2 hours until internal temperature is 140° degrees. Place weights on top of cooked pâté and refrigerate overnight. Unmold and serve at room temperature.

SEAFOOD TERRINE

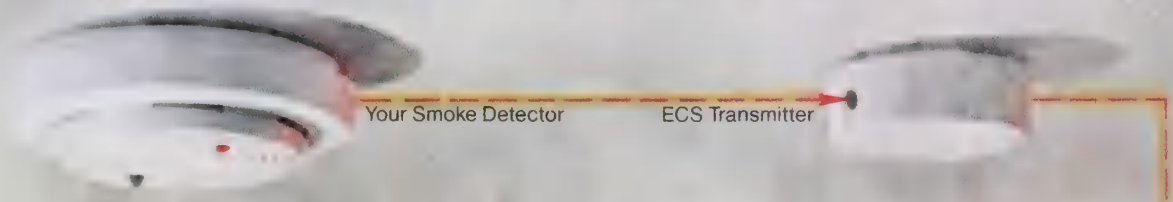
- 1/2 pound fresh salmon filets (no skin or bones)
- 1 cup heavy cream
- 2 egg whites
- 1/2 teaspoon dry mustard
- Pinch of cayenne
- 1-1/4 pounds fresh turbot
- 1/4 pound medium-sized shrimp (peeled and deveined)
- 1/4 pound large scallops
- 1 bunch spinach (about 1 pound), steamed and well drained
- 1/2 bunch fresh dill

☐ Puree salmon with 1/4 cup cream, 1 egg white, dry mustard and cayenne. Put aside.

☐ Puree turbot, shrimps and scallops with other egg white and 3/4 cup cream, put aside. Blend steamed,

(Continued on page 157)

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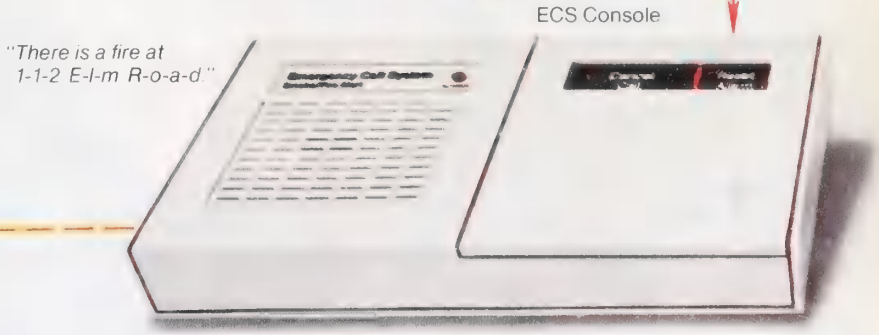
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Romana Caffe
1 oz. Sambuca Roman
¼ cup hot coffee
Top with sweetened whipped cream.
Dust with grated nutmeg.

Chocolate Chip Sambuca
1 oz. Sambuca Romana
½ cup chocolate chip ice cream
Blend and serve or freeze until serving.

Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
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Reunion (for 2)
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1 oz. vodka
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GALA HOLIDAY PÂTÉS

Continued from page 154

cooked spinach in processor and blend with 1/3 of the white seafood mixture and the dill. You now have 2 parts spinach mixture, 2 parts white seafood mixture and 1 part salmon mixture.

☐ Pipe 2/3 of the white seafood mixture from a pastry bag into bottom of a loaf pan lined with clear plastic, as well as up the sides of pan, creating a shell with the white seafood mixture. Pipe one layer of spinach mixture on top of the white mixture (flat layer only, do not go up sides). Following the spinach layer, pipe a single layer with the salmon mixture, followed by a layer of spinach mixture and lastly pipe a top layer of white seafood. Close clear plastic wrap over the top of the terrine and cover entirely in tin foil. Place terrine in a large pot and fill with simmering water just up to 1/2 inch below edge of the terrine. Poach for about 1-1/2 to 2 hours depending on thickness of mold. Serve accompanied by crème fraîche and salmon caviar mixed together in equal parts.

DUCK PÂTÉ

1-1/2 pounds duck meat
1 cup apricots
1/4 cup brandy
3/4 pound veal
3/4 pound pork
1-1/4 pounds bacon
1 onion
1 shallot
1 pear
3 cloves garlic
3 eggs
1/4 cup parsley
1 teaspoon ginger
2 teaspoons allspice
1 tablespoon salt
1 tablespoon pepper
1 pound bacon or caul fat

Design:
1/2 pound duck breast
1/2 pound duck liver
1 cup pistachios

☐ Marinate duck and apricots in brandy for 1 to 2 days. Grind together duck, veal, pork, bacon, onion, shallot, pear and garlic. Mix eggs, parsley, brandy, spices, salt and pepper together. Combine two mixtures and mix well.

☐ Line mold with strips of caul fat or bacon. Pack half mixture into lined mold. Place strips of duck breast, livers, apricots and pistachios down center of pâté to create design. Pack top with remainder of ground mixture.

☐ Cover with fat. Cover tightly with foil. Set oven to 350°. Place in bain-marie for 2 to 2-1/2 hours, until internal temperature is 135°. Place weights on top of cooked pâté and chill overnight. Unmold and serve.

CHICKEN AND VEAL PÂTÉ

3/4 pound ground veal
3/4 pound ground chicken
1/2 pound ground pork fat
1/2 pound ground bacon
1/2 cup bread crumbs
2 teaspoons pepper
1 teaspoon allspice
1 tablespoon salt
4 cloves garlic
1/2 cup cognac
4 eggs
1 onion, chopped
2 bunches fresh spinach

Design:
1/2 pound chicken livers
1/2 cup walnuts (optional)
1 bunch chives

☐ Preheat oven to 300°. Combine veal, chicken, fat, bacon and bread crumbs. Mix well. Combine next 7 ingredients. Add egg mixture and ground mixture and mix well.

☐ Dip spinach into boiling water for 10 seconds to wilt it. Drain on paper towels. Brush loaf pan or terrine mold with clarified butter. Line mold with wilted spinach leaves.

☐ Pack half mixture into mold. Place chicken livers down center [with walnuts] and chives on both sides. Place remainder of mixture on top. Pack tightly. Top with spinach and clarified butter.

☐ Cover tightly with foil. Bang pan several times on the counter to settle mixture. Set pan in bain-marie. Bake for about 2 hours until internal temperature is 135° to 140°. Place weights on top of cooked pâté and chill overnight. Unmold and serve at room temperature for maximum flavor.■

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HOUSE-HUNTING

"Know what you want and keep looking. Don't trade in your dream."

By ELINOR KLEIN

When I was still very young, I was given an invaluable piece of advice from a wise wonder of a woman—my mother. Her words have served me well, making major and minor decisions remarkably easier to make.

I was still in high school when an amazing thing happened: I was invited to the Yale Junior Prom. Now in those long ago days, this invitation was slightly more important than a seat at a White House dinner or an offer of a trip around the world. Not only did it mean I would be immediately elevated into the most exalted of social ranks by my classmates, but it meant I was going to have an occasion to buy the dress of my dreams. All I had to do was walk into a store and there it would be—a waft of material so perfectly made it would make me irresistible, the envy of every dancing deb from Maine to Arizona. I soon found out that dreams, even those which can be purchased, are difficult to come across.

The journey to ownership

Five stores and four hours into our first shopping excursion, I was ready to settle for a bit of fluff that, well, kind of, sort of, not really, but maybe, was okay. My patient mother shook her head and let loose with some wisdom: "If you don't love it now, right this minute, you'll never love it. You'll never feel good in it and you'll never be able to make it right. So take it off."

"But we can't afford the really beautiful ones," I lamented, "and besides, my feet hurt."

"For years you've been clipping pictures of dresses out of [illegible] you told me you knew what you wanted."

"I do know what I want!"

"Then keep looking. The hardest thing is to know what you want, but if you do, eventually you will find it. And that goes for everything, colleges, jobs, houses, friends and husbands. Don't trade in a dream because your feet hurt or you can't afford it."

Needless to say we found the dress. It was a green over blue over green strapless tulle that looked like a piece of the Caribbean Sea, and I always felt terrific when I wore it—wonderful and invincible, a combination of Rita Hayworth, Scarlett O'Hara, Cinderella and Terpsichore.

I have applied my mother's theory to almost everything important I have ever done, and it has worked with astonishing success. Nowhere has it worked better than in the purchase of our house. The journey to ownership of our house was a long and arduous one, but I kept hearing my mother's words: Know what you want and keep looking. We knew what we wanted—an old house or a barn on a lonely lane with a lot of road frontage. The only trouble was that everyone else who was looking at the time wanted the same thing. One blunt real estate fellow threw up his hands. "The world is looking for what you want, and the rest of them are richer than you are !"

From the beginning, we heard every negative word in a broker's vocabulary including "Impossible!" "Ridiculous!" "Unlikely!" These words were followed by a cacophony of clucks and a symphony of sighs. Then came the alternate suggestions and their appetizing inducements, "A pool!" "A view!" "A stream!" "A deck!" We held fast, my husband and I, and a year later, hundreds of dollars spent on gasoline and chili dogs by the roadside and thousands of hours bordering the edge of despair, we found our house.

It was a wet winter day, and the land was under two feet of snow when we looked out of our spotted windshield at a semiconverted barn badly in need of care. However, even as we walked toward it, we could feel its promise and once inside it we could feel its warmth. Semiconverted turned out to mean a barely usable kitchen and bathroom, two jerry-built bedrooms and some leftover plans. But there was this one great room which had been a loft, and it had enought light in it to make depression unthinkable. Better than that, the whole place hummed with possibilities and romance. We fell in love even before we could take off our mackinaws.

Searching for specialness

In the most important purchases, I am amazed to find so many people unwilling to search for specialness. Too many buy a house with less thought than they would a meaningful gift.

A few years ago, close friends of mine bought a house they didn't like at all because they were, quite simply, tired of looking. They rationalized that the house had the right number of rooms and was, more or less, in the right place. They spent a lot of money and time trying to make it a place they cared about but nothing worked. The house had everything except their affection.

Another friend has bought and sold, completely furnished, three apartments and two houses in little more than nine years. Each one ended up being a personal disaster. She explained that she was the child of parents who divorced and remarried with the speed of light and as a result of their inconsistencies, she had never had a room of her very own filled with meaningful things. "They were always moving and redoing my room." She sighed and shrugged. "I think I'm afraid of making attachments because I never did, and I'm always disappointed with what I end up with. I don't even know what I really like. I guess I'd better find out soon or go into the real estate busi-

(Continued on page 176)

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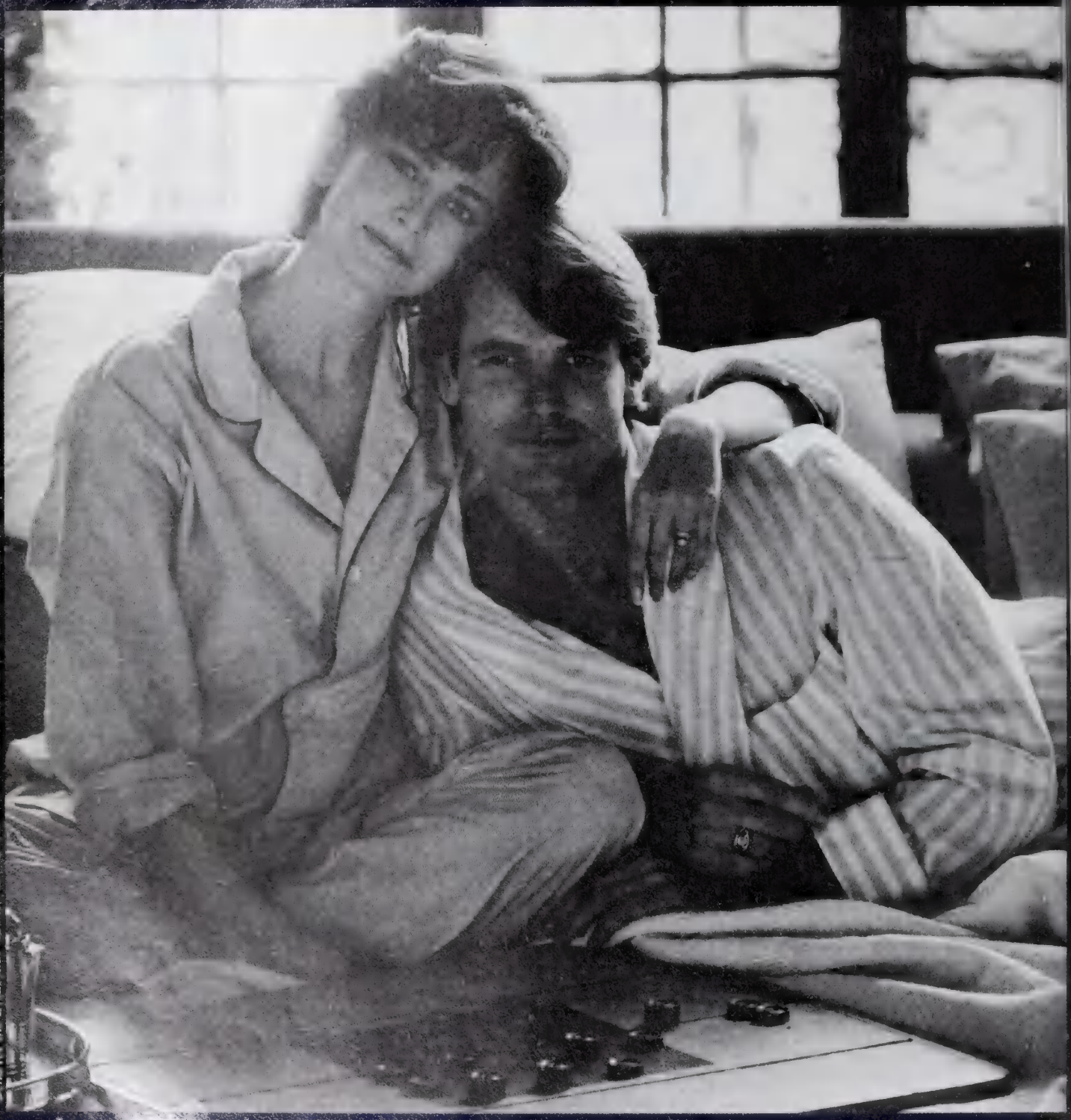


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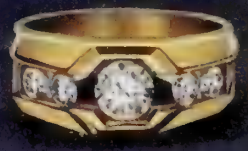
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A HOUSE THAT GREW

Continued from page 113

to get my parents after that. They lived in the house "as was" for several years. Like the former owners, they had only one small child (my older brother Jonathan, born five months after they moved in), so the space was perfect.

The trouble began with me. With the family growing, my parents began a long series of changes that continue to this day. First, they turned the studio into a master bedroom, enlarging a small former powder room nearby into a full bath. Jonathan and I were given the upstairs. When younger brother Daniel came along in 1961, the first major addition took place: A large cathedral-ceilinged living room was angled off the back of the old house.

An interesting problem soon cropped up involving the dining room. "More and more," notes my father, "we found that sitting down and eating under such a tall ceiling was really uncomfortable. Maybe kings and barons enjoy eating in spaces so high, but it's a little too regal for ordinary people." So he and my grandfather, himself a draftsman, hung bedsheets at various levels as my mother judged how low the ceiling should be. They framed the dining section of the addition down to that level, creating a more human scale there, and forming a loft in the living room end that became the port of a lovely model boat my grandfather found and restored. The result of all this: a spectacular new living room, a front hall formed by a new storage wall, and a new bedroom as well for younger brother Dan in the former living room. One more extra: a new terrace that overlooked the cliff we explored for Indian treasures.

When my younger sister, Margaret, arrived in 1965, the final addition took place. A bedroom wing with garage below was constructed off the kitchen area to house the two boys. It is set up in the same shape and with the same roof pitch as the rest of the house. "You can think of this addition as a barn," says my father. "It has vertical siding rather than horizontal clapboards. It has small-paned, but very large windows, constructed by framing up a series of stock windows. And it has rods across it that perform the same function as tie-beams but are contemporary expressions of them."

An unforeseen problem occurred here too: The space above the garage was designed to be entirely open, a single room 22 feet square. The idea was that my two brothers would happily live there, sharing toy space. "Of course, it didn't work," recalls my father. "They were at each other's throats within a week." A few walls were put up, and each boy got his own room. My sister and I got the upstairs to ourselves.

That's it for structural changes, but some interesting things had happened as a result. For one thing, all these additions had finally formed a house that was perfect for our family's needs. The house had been "zoned" for privacy. We still refer to these zones as the "girls' department" (upstairs); the "boys' department" (the garage wing); and the "parents' department" (the old studio). All these are joined in the middle by the common living areas and the kitchen.

In all my parents did, there was quite a bit of give-and-take involved in both taking care of an old house and adapting it to our family's lifestyle. In retrospect it seems clear that in many ways *we* adapted to the house as much as it did to us.

A friend once asked whether I thought my parents would ever sell the house. "I can't imagine them doing that," he added quickly. "They've put so much into it." I decided to ask them. "No," said my father. "We've thought about it, even looked at land in Florida for retirement. But it's become clear to us that we really don't want to leave the house, that we will always keep it; it's too important to us, and for you kids, so you can have a place to come back to whenever you want."

It is a rare and fortunate thing to grow up in *one* house, particularly one such as ours. So many newer houses have little character of their own; they may be very nice houses indeed, but whatever personality they have is really an extension of the owners', imposed upon them by the furnishings, the wall treatments, the additions and

(Continued on page 162)



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A HOUSE THAT GREW

Continued from page 161

redecorating the owners have done themselves. It is an altogether different experience to live in a house that already has its own personality and commands respect from its inhabitants.

Just like its human counterpart, an old house hides a wisdom—about the value of time past in relation to time present and future, about the need to adapt as things change around it. These are lessons a house reveals slowly over the lifetime of those residents whom it may predate and will also survive.■

Ms. Wagner, an assistant account executive with a New York public relations firm, was formerly associate editor of Housing *magazine.*

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FURNITURE STRIPPING

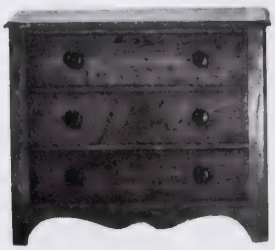
With the right tools and techniques you can remove even the most stubborn finish from old pieces you want to renew

By JOSEPH R. PROVEY

If you have furniture in need of refinishing—but don't want to entrust it to the local dip-and-stripper—try removing the old finish yourself. With just a few tools, most of which probably can be found around your house, anyone with a little patience can do it.

There are several ways to remove an old finish. You can scrape it off, sand it away, apply heat and blister it off or use a chemical remover to loosen it and then hose, scrape and rub it off.

The last method is the preferred one for a beginner since it requires the least investment in tools and the most control of the process. (*Caution:* Use chemical strippers in a room with all windows open—or better, do the work outside. Be certain there are no flames or spark-producing equipment nearby. To protect your skin from burns, wear neoprene gloves and a workshirt with long sleeves. Safety goggles are a must.)





The most unlikely old piece can be renovated if you begin refinishing by properly stripping off its old surface.

Strippers are generally available in three forms: thin liquid, thick liquid and paste. The primary ingredient in most all-purpose removers is *methylene chloride*—with that in mind, don't pay a fancy price for a trade name.

On pieces where an old clear finish, such as varnish, is to be removed, a thin liquid-type remover is easy to apply and lets you see what's happening as you rub. Some brands combine several solvents that are strong enough to remove the damaged top coat (varnish, shellac or lacquer) without also removing the color and character of the aged wood beneath.

Painted furniture is easiest to strip with a thick liquid remover. These removers have the consistency of honey and do not dry as quickly as the thin types, thereby giving you more time to scrape and pick bits of paint off the piece. It is important not to let a stripper sit long enough to dry on the finish. For this reason, do not work in direct sunlight. Pieces of aluminum foil can be placed over the area being worked to slow the drying time still further.

Several thick liquid removers are billed as water-rinsable. The idea is to use your garden hose as a giant water-

(Continued on page 166)



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FURNITURE STRIPPING

Continued from 164

pick to remove the solvent and loosened finish. Although this method saves a lot of scraping, it makes it harder to contain the mess and can waste a lot of the remover. Hosing off remover can also weaken furniture joints made with water-soluble glues that are common in furniture construction.

Paste-type removers, which are harder to come by than the others, are best for removing paint from vertical surfaces such as door and window casings. They stick to the surface without running.

Apply thin removers to varnished surfaces, dip fine steel wool (2/0) into the remover, wringing out the excess and rubbing the surfaces. For hard-to-reach spots, use a toothbrush.

Apply thick liquid removers to varnished or painted surfaces with a paint brush. Stroke on remover in one direction to allow evaporation inhibitors to do their job and let stand according to the manufacturer's directions.

To lift off the finish, use a putty knife (with the corners of the blade filed round to avoid gouging) or a similar tool. For hard-to-reach spots, such as carvings or grooves, try coming up with "tools" from common household items—toothpicks, skewers, nail files and cleaners are some possibilities.

After you have removed the old finish to your satisfaction, most remover manufacturers recommend washing the piece with a neutralizing solvent to halt chemical reaction. Rub on the wash with extra-fine steel wool and wipe away the remover residue. Read the manufacturer's literature to determine what solvent to use.

If you intend to stain the piece after stripping, be sure to sand it first. Choose a good quality abrasive such as aluminum oxide paper for flat surfaces and emery cloth for cylindrical surfaces since the cloth backing is flexible. Start with a medium, 80-grit paper for most projects; then proceed to a fine 150 grit and finish with a very fine 220 grit. A thorough sanding will assure even stain coverage. For an extra-smooth finish, rub down with fine steel wool. *Note:* If you have worked to *retain* the existing wood color, then obviously you should skip the sanding.■

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BASEMENTS: GETTING BELOW THE SURFACE

A basement is more than empty space—for some it contains a lifetime of memories

By BRUCE CHADWICK

I needed a hammer the other night, so I opened the door under the staircase and started to walk down to the basement. Then I remembered, as I broke two china dishes my wife had stored under the stairs, that I don't have a basement.

I always had a basement. My father put together my first set of trains in my basement. My mother first punished me by banning me from the basement. I played cowboys and Indians, finger-painted, learned how to box and stole my brother's toys—all in my basement.

Later, when I was first married, the first several houses we lived in had basements. We stored winter clothes there. I lifted weights there (you would never know it). My wife ironed in the basement and used it for storage.

Then we made the gross error of buying a house without one. A mistake like that has not been made since slick real estate people sold lots at the foot of Mt. Vesuvius.

My weights do not fit under the couch in the spare room. My wife is about to throw them down the stairs, with me wrapped around them. The attic space is too small for storage. And try and keep a healthy four-year-old boy in his room? Come on.

I know people all over the country live without basements and love it. There are probably less than a dozen basements in all of Florida, and no one there complains. Most of North Carolina is basement-free, as is southern California and the entire New Orleans area. The Indians didn't build basements in Arizona and New Mexico.

People in the East and Midwest are used to basements. They are a genuine piece of Americana, like a fireplace. You can live in your basement in the East and Midwest. I miss it desperately.

A basement is certainly practical. You can renovate it into a playroom for children or an office for a profesional or an all-purpose room for a housewife. You can put a set of trains in it, turn it into a physical fitness center or a kids knock-around room.



Garage renovation

Because I don't have one, and need one, I must now renovate my garage into a playroom. I began asking for estimates for this in December. The estimates I received could have purchased the left wing of the palace at Versailles. Also I will have to build another garage to prevent eight feet of snow from covering my car in the winter. The garage renovation would come to something like $10,000 and the new garage another $10,000—so I'm converting one half the garage into a playroom for my son.

The conversion of a garage into a work–playroom gives you what you need, but it also takes away what future buyers of your home want—a garage. "If you can't offer both a basement and a garage you'll have a difficult time selling your house," a real estate saleswoman told me. "If you don't have either, your house will sit for a long time. You may think your workroom and playroom are wonderful, but prospective buyers may not.'"

But people are forced into renovating

(Continued on page 170)



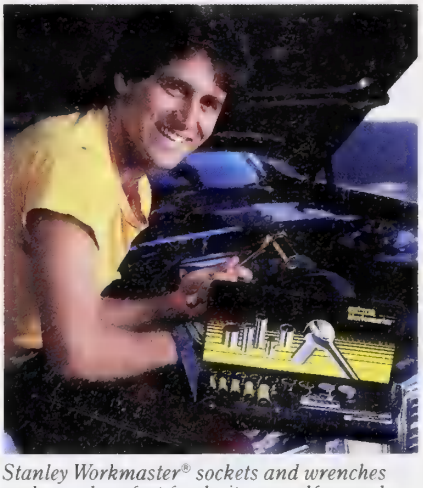
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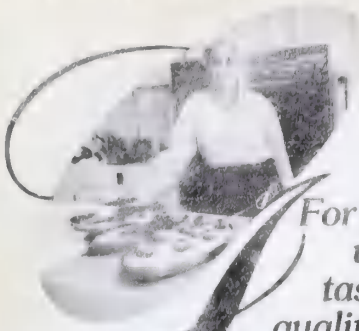
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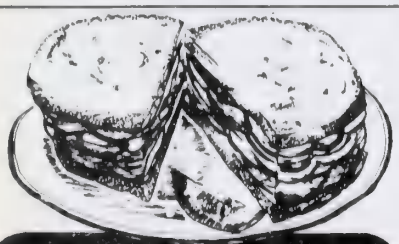
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BASEMENTS

Continued from page 168

their garages. Garage renovations have probably made more contractors rich in Hempstead, N.Y., than any other city in America. Hempstead is where Bill Levitt built his famous Levittown from 1947 to 1953. Levittown was designed for the small, young World War II veterans' families. There are no basements. The design—with heating units in closets inside the buildings—was revolutionary. Now it is a problem.

Storage space

"Just about everyone realized they needed storage space, workshops, playrooms and game areas. Over the years, thousands of people spent millions of dollars turning their garages into necessary rooms. Now, with no basements and no garages, they have a hard time selling their homes," said Bert Mayer, commissioner of building for Hempstead. "The mistake that many young people make is planning. They don't need basement space as a young couple, and don't understand that with children, later, they will."

People who had basements all their lives feel naked without one. "There's nowhere to store furniture so I gave it all away. Attics are useless because you can't store big items, like bikes, lawn furniture and snow blowers. Buying a house without a basement was a big, big mistake," said Tonney Lilley, a New Jersey resident.

People in houses without basements who must get storage of some kind will wind up spending more money than they saved in buying their home. Most builders agree that a complete garage renovation will run between $4,000 and $10,000, or as much as the basement would have cost. Now you pay much more money in loan interest.

There are areas of the country where people look upon a basement as others view homes with moats around them. In Florida, people let things pile up in the garage or build glass-enclosed Florida rooms. They don't miss basements because they never had them.

"The funny thing is that northerners who move to Florida don't miss basements," said Sanford Miot, former president of the South Florida Builders' Association. "I've never had a complaint about the lack of a basement in all my years of building and selling homes to northerners in Florida."

Mr. Miot and other Floridians don't have basements because they honestly can't. The water table in most of Florida is within three feet of the soil surface. Anyone who digs too deep to plant a rose bush winds up with an inground swimming pool.

"Anyone who wants a basement here would have to pay $20,000 for it because, to be leakproof, you'd need special concrete, blocks, waterproofing, special sump pumps, the works," said Mr. Miot. "It's just not feasible and not needed."

Explains Miami realtor Liz Ostroff, "Unlike northerners, we only have one wardrobe. We don't need storage space for snow tires, plows, shovels or electric heaters. We don't have to keep cars in garages because we don't have snow and storms. We can, if we must, pile things up the garage and keep cars in the driveway."

People in the North and Midwest may get used to houses without basements, too, because new home builders, mindful of skyrocketing costs and high interest rates, are putting up more and more houses on slabs and three-foot crawl spaces.

Basementless homes

This means, of course, that there will be thousands of people doubled up with hernias from crawling under a three-foot floor space to fix wires and open and shut air vents. It means hundreds of small contractors will make enough money to open up Swiss bank accounts before they are 30 from renovating the garages of basementless houses. It means that thousands of parents will be driven crazy by rambunctious children with nowhere to play except where Mommy and Daddy are trying to talk, read or watch television.

If this basementless trend keeps up, it may mean that a 100 years from now people will go to museums and see an exact reconstruction of the ancient American basement. In it will be two inches of water from a storm, old sweaters in wet cardboard boxes, the 1946 to 1978 issues of *Sports Illustrated* and my old Lionel train set.■



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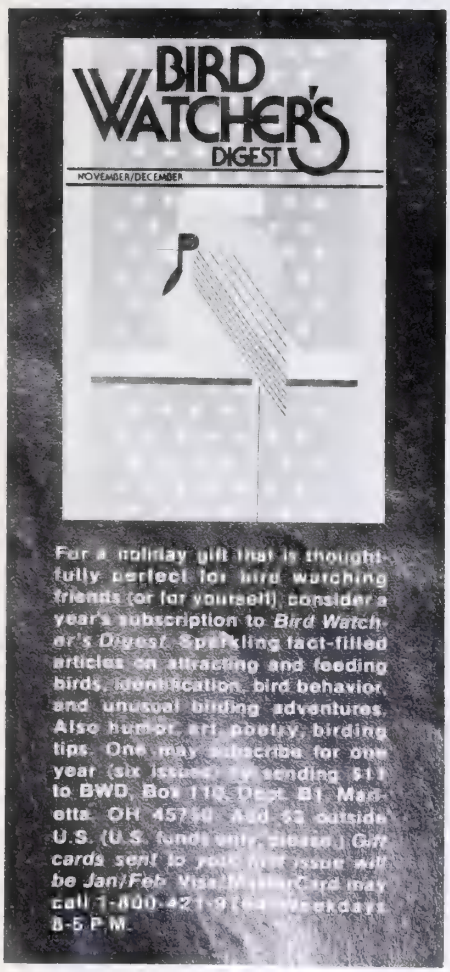
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GARDEN GUIDE

NOVEMBER

Tips on how to cultivate a houseplant owner's green thumb

By KEN DRUSE

Do you think you have a black thumb where houseplants are concerned? You see the same plants growing in your neighbor's window garden and imagine that the thumbs are always greener on the other side of the fence. You can learn a lot about good growing if you do a little detective work.



For example, my mother has African violets blooming year-round in a shaded east-facing window, but a careful look reveals an overhead fluorescent utility light that burns on most winter evenings. There is also high humidity from the kitchen sink that is directly below.

If you remember your grandmother's houseplants as being more beautiful than yours, it's not because time has sweetened your memory—it's the heat source. Today's efficient systems, especially forced hot air, keep homes too warm and too dry. Also, in the old days homes were allowed to cool down in the evening, and plants love a 10- to 20-degree drop at night. It toughens the foliage. After all, that's what happens in nature. The energy-conscious are already enjoying the results. You can also raise humidity by growing plants above a tray filled with moist pebbles.

When you ask friends about watering they'll often say that they just water their plants when they get around to it. But there's more good in this laissez-faire approach than in the method of the doting guardian who overwaters—the number-one killer of houseplants. For most houseplants, use a large amount of water, let it drain out the bottom hole, and let the top of the soil dry out a bit between waterings.

However, some plants like to remain evenly moist. Knowing the natural habitat of your plants helps you in deciding when to water and how much, but such information isn't always easy to come by. Instead, you can analyze the structure of the plants. Those with large dark green leaves, such as Philodendron selloum, grow in the even moisture and low light of the jungle floor. Their leaves, being large, gather the most light. Plants such as succulents and cacti, which have water-storing structures, like a lot of water *much* less often. They should really dry out between waterings. You also know that these plants grow in desert regions in very bright sun. Plants that have small tough leaves, such as the Ficus benjamina, grow in open areas where the soil tends to dry out a bit between rainfalls.

Feed plants when they are putting on new growth with a high nitrogen fertilizer for foliage plants, such as 20-10-10, or a high phosphorus one for flowering plants, 15-30-15.

Experts say that talking to plants does more good for you than for the plants. But I know that people who talk to plants have mastered the secret of the houseplant green thumb—they treat their plants as individuals. Very successful growers never refer to their charges as a bunch of plants, but as begonia, dracaena, saintpaulia or agave. Acknowledging your plants as special entities is the key to having a houseplant green thumb.■

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Join a House Beautiful editor at "Holiday Open House" celebration of the holiday season. In New York Nov. 28 and Dec. 2; White Plains, Nov. 30; Paramus and Short Hills, NJ, Dec. 1; Manhasset, Dec. 3. For more information call (212) 561-7094.

BOSTON STORE, MILWAUKEE, WI
Tips from the editors about decorating and celebrating the holidays. "Holiday Open House" presentation. For more information call (414) 347-4141.

J.L. BRANDEIS, OMAHA, NE
"Making Spirits Bright for the holidays. Learn from the experts about holiday entertaining and gift giving; [illegible] Beautiful editor for "Holiday [illegible]." Omaha, Nov. 6. For more information call (402) 399-6971.

BURDINE'S, MIAMI, FL
House Beautiful's "Holiday Open House" comes to the Market Place. The aromas, sights and tastes of the holiday will be presented with a slide program drawn from the pages of House Beautiful, beginning the week of November 6, with special guest appearances. For more information call (305) 835-1973.

FREDERICK & NELSON, SEATTLE, WA
Christmas at Frederick & Nelson includes a "Holiday Open House" special event hosted by HOUSE BEAUTIFUL. Featured will be decorating ideas, gifts and holiday foods to prepare. For more information and dates call (206) 682-5500.

FREEDMAN'S OF SOUTHPORT, SOUTHPORT, CT
A House Beautiful editor will share decorating ideas for the holidays. For more information call (203) 255-6161.

GEORGETOWN MANOR, DEER PARK, NY
Christmas comes to Georgetown Manor with decorating for the holidays and special tastings. Farmingdale, Nov. 10; Lake Grove, Nov. 11; Westbury, Nov. 17; West Hempstead, Nov. 18. For more information call Marilyn Brown (516) 242-0700.

HESS'S, ALLENTOWN, PA
House Beautiful's "Holiday Open House" will launch Christmas at Hess's November 5. Ideas for entertaining and gift giving. Also scheduled: food demonstrations and holiday delicacies, Christmas creativity featuring Santa and Fantasyland. For more information call (215) 435-8411.

JOSEPH HORNE, PITTSBURGH, PA
Begin the holidays with House Beautiful's "Holiday Open House" ideas for decorating and entertaining from the pages of the magazine. For more information call (412) 553-8000.

JOSKE'S, HOUSTON, TX
Christmas ideas for entertaining begin with House Beautiful's "Holiday Open House" November 14, 15, 16. For more information and local times call (713) 439-5157.

LAZARUS, COLUMBUS, OH
Christmas at Lazarus will feature delicious gifts to make in your kitchen as House Beautiful presents a showcase of "Holiday Open House" ideas. For more information call (614) 463-2121.

MARSHALL FIELD, CHICAGO, IL
A salute to the holidays with decorating and entertaining: join a House Beautiful editor for "Holiday Open House." John Calihan of George Jewell caterers will also be on hand to demonstrate food ideas and tastings. 1 to 2 P.M.: State Street, Nov. 16; Water Tower Place, Nov. 18. For more information call (312) 781-4482.

MEIER & FRANK, PORTLAND, OR
"That's Entertaining" for the holidays will feature a House Beautiful editor and a "Holiday Open House" presentation on Christmas decorating and gifts to give this season; will include special tastings. Dec. 8. For more information call (503) 223-0512.

SANGER HARRIS, DALLAS, TX
Christmas comes to Sanger Harris with House Beautiful's " Holiday Open House." Decorating, entertaining, table settings and special holiday food ideas. Register to win breakfast at Brennan's in New Orleans. Fitz & Floyd entertaining seminar - cooking demonstrations, tastings and classes. November 17. Check local stores for times. For more information call (214) 749-2810 Dallas; (817) 335-3777 ext. 2810 Ft. Worth.

SHAIVITZ FURNITURE, BALTIMORE, MD
Decorating ideas and special furniture displays for the holidays will be shown. For more information call (301) 744-7444.

STRAWBRIDGE & CLOTHIER, PHILADELPHIA, PA
"Be a Guest at Your Own Holiday Party" will feature House Beautiful's "Holiday Open House." Special ideas to make entertaining trouble-free, festive decorating and food demonstrations by local experts including tastings. Fashion show sponsored by Celanese. Tuesday, Nov. 29, 5:30 P.M.

Lenox tablesettings, silk flower arranging, wreaths and door basket demonstrations. Wednesday, Nov. 30, 11-4:00 P.M. For more information call (215) 629-6529.

WILLIS WAYSIDE, VIRGINIA BEACH, VA
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WHOSE HOUSE IS IT?

Continued from page 66

largely restored turn-of-the-century homes, I determined to see how these houses had been altered architecturally, who lived in them and how the interiors had been treated.

My first surprise was that virtually every home had been remodeled with the help of an architect. Many of the larger ones had been converted into multi-unit condominium properties; happily, though, the interiors had been reshaped to capitalize on the buildings' virtues, and fine old features had been retained and improved.

Although these adaptively reused structures were now thoroughly modern in the architectural sense, they were not stridently so. Of the dozen or more houses I visited, only two were unrelievedly contemporary in decoration. Most reflected a highly personalized assemblage of possessions, usually eclectic. And whatever their shortcomings or peculiarities, these homes expressed their owners' determination to have a say in their environment and quality of life.

Moreover the work of the architects seemed to acknowledge as much. Whether or not the owner and architect were in perfect accord in every instance, there could be no doubt as to whose houses these were. I think this bodes well for the years ahead, for in the final analysis, to succeed as a work of residential design, *a house must be the owner's.* The architect who makes this happen, best serves his client and the entire profession.■

HOUSE-HUNTING

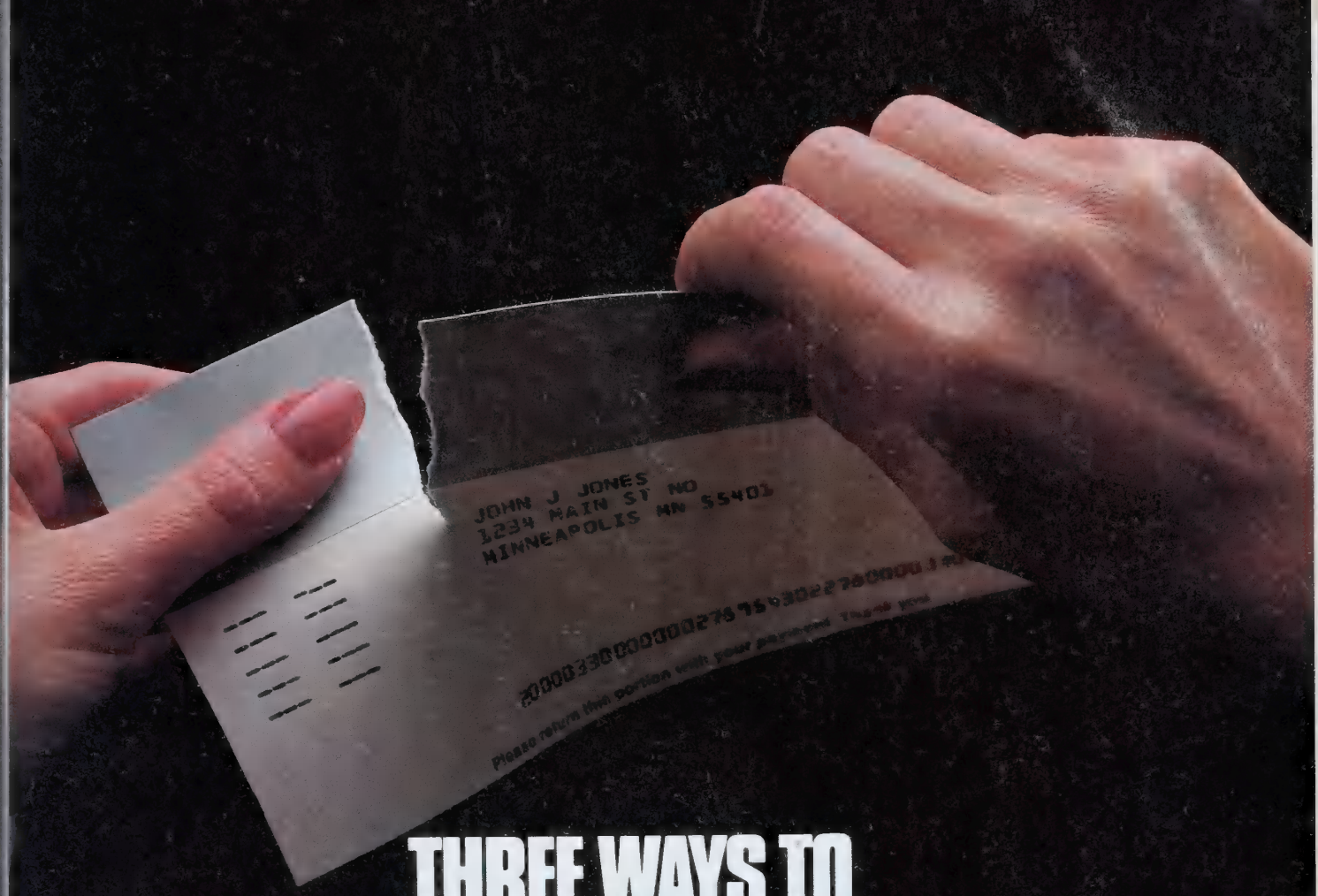
Continued from page 158

ness." She finally started a clip file of all the things she likes and at last report, she announced she's beginning to understand that what makes a house work is not a requisite number of well-furnished rooms but the feeling she'll have when she's in those rooms.

A house should be a place that calls to our expectations about our lives and our children's lives, a place where we can flourish. If people don't take the time to really know what they want and then to keep on looking for it until it is found, there will only be frustration and disappointment.

A house worth loving

No matter its cost or its condition, a house should be worth loving, from the inside looking out and from the outside looking in. I have the best feelings about my house even when the cellar looks like an indoor pool, even when the lack of insulation invites a gust or two of winter wind without my permission, even though the old floors need too much attention. I think those feelings are there because when my husband and I invested in our house it was because it touched our hearts and a piece of our soul the minute we saw it. A house is very greedy, it gobbles up chunks of savings, and it demands unflagging devotion, but we have found that even when love falters, it inevitably conquers. In my house, I feel very much the way I felt in my sea-green prom dress.■

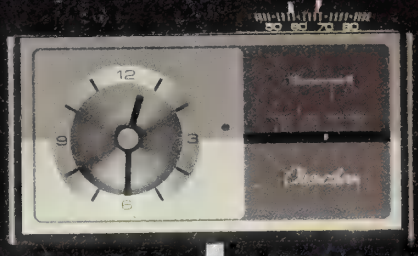


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TRAVEL

Continued from page 72

burial ground on the Pedernales River. Near the Visitors Center and nature trail, the Sauer-Beckmann Living History Farm re-creates the life of a German farm family in the early 20th century. Also on 290 East is Johnson City, the boyhood home of President Johnson, where one can go by horse-drawn wagons to other exhibits.

Getting there

A cool drink at Luckenbach, Texas, may be on some travelers' list of priorities. Look for FM1376 between Fredericksburg and Stonewall—or call first. There may be a dance going on. Made famous in a country song by Waylon Jennings, Luckenbach, with its one general store, is clearly unreconstructed. And that's only one of the possible side trips. One of these days I'm going to get to Enchanted Rock, and the limestone caverns and back to nearby Comfort and Boerne (for Guadalupe Fabrics) and to Kerrville, which has many fine places to stay.

You can get to Fredericksburg by bus from Austin and San Antonio or by private plane. Most people who fly to these Texas cities via American, Continental, Delta and Eastern prefer to rent a car for a few days. If you decide to explore Fredericksburg on the spur of the moment pick up a free visitor's guide for maps and background. The two local newspapers publish them, and they're available at most stores and restaurants. The Main Book Shop is outstanding for Texana and travel books and you might even catch a concert on its patio. Write to the Chamber of Commerce, PO Box 506, Fredericksburg, TX 78624. Festival weekends are busy and a few stores declare they're "open on Sunday by chance."

One last tidbit: Fredericksburg's Main Street, known as the broadest in the state, was designed so there would be enough room for a wagon and team to turn around. People here have always been going every which way, and always coming back.■

Marybeth Weston is a free-lance writer, playwright and trustee of the National Wildflower Research Center founded by Lady Bird Johnson.

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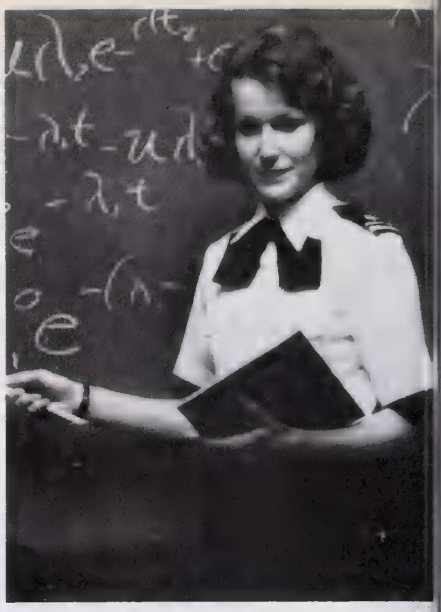
Correction: The photo of the spalted wood vase that was featured in HB Marketplace, Sept. '83, should have been credited: Courtesy, American Craft Museum.

HB MARKETPLACE

● *Page 16 to 17:* **Angel** by Nancy Thomas—American Country Store (R), 969 Lexington Ave., New York, 10021. **Court jesters,** hand-painted—Monkeyswedding (MO), 56 Dean Street, Brooklyn, NY 11201; (212) 237-0394. **Live spruce tree,** available for delivery December 1 to January 25 (except in Hawaii)—Harry & David (MO), Dept. 500-T, Medford, OR 97501; (503) 776-2400. **Red Bucket**—Hyannis Spice House (MO) (R), Cape Cod Mall, Hyannis, MA 02601. **Wooden horse**—The Museum of American Folk Art (MO) 55 West 53rd. St., New York 10019. **Santa figures**—The Museum of the City of New York, Museum Shop (MO), 1220 Fifth Ave., New York 10029. **Clay gingerbread figures**—Saint-Rémy (MO) (R) 818 Lexington Avenue, New York 10021. **Wooden birds,** 2½ inches—Crate & Barrel (MO), 195 Northfield Rd., Northfield, IL 60093. **Wreath with wooden animals** (size and animals vary per wreath), 12-inch diameter—Doodlet's (MO), Box 1545, Santa Fe, NM 87501. **Grapevine and berry wreath**—Cherchez (MO) (R), 864 Lexington Ave., New York 10021. **Pet tuxedo**—Karen's for People & Pets (MO) (R), 1220 Lexington Ave., New York 10028. **Alphabet blocks,** wood, $1.95 each plus postage—Artifactory (MO) (R), 1122 Preston Royal Plaza, Dallas, TX 75230; (214) 363-7360. **Glass hearts,** mail order available for red in transparent and opaque in small, medium and large, $1.75 postage, three-piece minimum order, continental U.S. only; all from Only Hearts (R), 281 Columbus Ave., New York 10023; (212) 724-5608. **Pomander ball, cookie mold**—Cherchez (MO) (R), 864 Lexington Ave., New York 10021. **Needlepoint stocking kit,** 20½ inches (l) by 6½ inches (w), includes hand-painted canvas and yarn, $125 plus $3 postage (California residents add 6 percent sales tax)—Elaine Magnin Needlepoint Design (MO), 3310 Sacramento St., San Francisco, CA 94118; (415) 931-3063. **Christmas stamp** #642, $4 plus postage; Inkadinkadoo, Inc. (MO), 102 South St., Dept. HB, Boston, MA 02111; (617) 426-3458.

● *Page 18 to 19:* **Photo album,** 8½ by 11 inches—Henri Bendel Mail Order (MO), PO Box 802, Radio City Station, New York 10101; (212) 706-2222. **Tile tray,** cherry wood handles, teal shown, also available in pink and blue—Elizabeth Eakins (MO) (R), 63 Thompson St., New York 10012; (212) 226-3677. **Book selection, pictured:** *Smithsonian Travel Log,* leather bound with some illustrations and lined paper, $8.75 ppd., *Long Walks in France,* by Adam Nicolson, $19.20 ppd., *As They Were,* by M.F.K. Fisher, $6.75 ppd.—Traveller's Bookstore (MO) (R), 75 Rockefeller Plaza, New York, NY 10019; (212) 664-0995. **Easel** #3163, N.Y. residents add sales tax—Museum of Modern Art Store (MO), 11 W. 53 St., New York 10019 (212) 956-7262. **Chinese Checkers set,** 15 by 16 inches—Menash, Inc. (MO) (R), 2305 Broadway, New York 10024. **Goldblatt tool bag, trug basket, English garden tools, gloves and river rocks**—Zona (MO) (R), 484 Broome St., New York 10013, credit cards; (212) 925-6750. **Wrapping paper,** $2.50 per roll—Annie Wrapper (R) (no mail order), 956 Lexington Ave., New York 10021. **Country Christmas wooden gift box of homemade apple chutney, sweet red pepper preserves, olive oil vinaigrette, mountain honey ginger snaps, brandied persimmon bread, hot mulled cider mix, and Banon (French goat cheese wrapped in chestnut leaves)**—Hay Day (MO) (R), 1026 Post Road East, Westport, CT 06880 Box #BH. **Dessert plates**—Tiffany & Co. (MO) (R), 727 Fifth Avenue, New York 10022; (800) 526-0649; in NJ (800) 452-9146.

(Continued on page 182)



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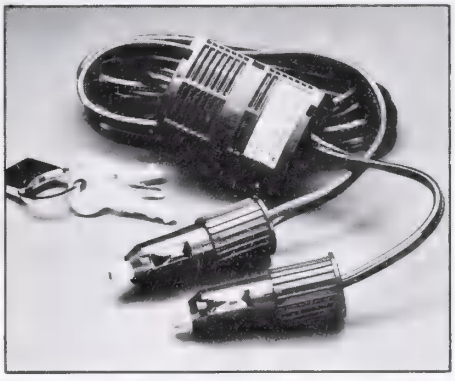
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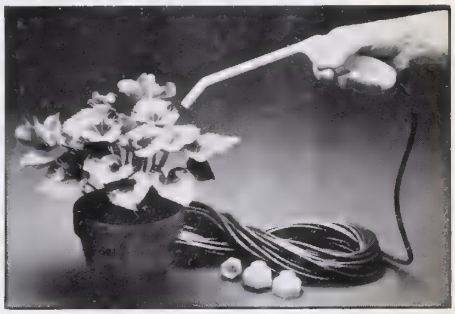
The lambswool duster has long been a useful, durable and superior household tool. We can send you a group of four of these time-honored lambswool dusters for the fantastic low price of **$16.00** ($2.95) #A783. Buying the group saves you $9.90, it's almost like getting one duster free! The group consists of our standard 27″ long duster, a bent-handled model for hard to reach shelves and two mini-dusters for dusting delicate items. On its own lambswool actually attracts and holds dust like a magnet. We also offer the dusters individually: standard 27″ for **$7.00** ($1.95) #A780, bent-handled for **$8.00** ($1.95) #A781 or two mini-dusters for **$8.00** ($1.95) #A794.

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Now you can water all your plants in a single trip with this handy indoor garden hose. This 50′ vinyl hose comes with a set of four adaptors that readily attach to most indoor and outdoor faucets. From there you just take the water where you want it — an easy-control handle allows you to turn a splashless stream of water on and off as needed. There's a snap-in misting attachment, so after you water the roots you can spray the foliage. The kit costs **$11.00** ($1.95) #A681. Two for **$19.00** ($2.95) #A6812.

ORDERING INSTRUCTIONS AND GUARANTEE: We ship via United Parcel Service wherever possible to insure prompt delivery. The price of each item is shown followed by its shipping and handling charges in ( ). Be sure to add the item price ***plus*** *shipping and handling charges for each item ordered to arrive at the* ***total price*** *of each item. If you are not satisfied for any reason, return the article to us within 30 days, and we'll exchange it or refund the cost, per your instructions.*

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PRODUCT INFORMATION

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The Brompton folding bicycle—Turpan Sanders, Inc. (MO) (R), 386 W. Broadway, New York 10012; (212) 925-9040. Also available is the Omni Bike #CHB545, $299 plus $14.50 shipping from *The Sharper Image Catalog,* 406 Jackson St., San Francisco, CA 94111; (800) 344-4444. **Duck salad servers,** hand-carved orangewood, 14 inches long—Marketplace Manhattan (MO) (R), 54 W. 74 St., New York 10023 (212) 595-8370. **Porcelain bowl,** approx. 16 by 7 inches—Ann Weber Porcelain (MO) (R), 430 W. 14 St., New York 10014; (212) 675-4048. **Wool blankets** "Unanime," 100 percent Girlaine wool, queen, $124.50; king, $154.50; all prices ppd. (December sale prices): (twin) $79.50; (queen) $99.50; (king) $124.50. Bloomingdale's (MO) (R), Domestics, 1000 Third Ave., New York 10022; (800) 368-3438. **Terra-cotta heart pans**—Ad Hoc Hardware (MO) (R), 842 Lexington Ave., New York 10021; (212) 752-5488. **Decanter, cork and metal stopper**—Marketplace Manhattan (MO), 54 W. 74 St., New York 10023; (212) 595-8370. **Bistro chairs,** 17 by 16 by 33 inches—Triconfort (MO), 200 Lexington Ave., Room 709, New York 10016. **Birdhouse**—John Rosselli Antiques (MO) (R), 255 E. 72 St., New York 10021; (212) 737-2252. **Red truck**—The Laughing Giraffe (MO) (R), 147 East 72 St., New York 10021.

DETAILS

●*Opener; pages 84 and 85:* **Designer:** Anthony P. Browne, 1263 35th St. NW, Washington, D.C. 20007. **Needlepoint carpet,** 6 by 9 feet, 100 percent wool—Stark Carpet (T), 979 Third Ave., New York 10022. **Ebury fabric for festoon blinds,** 100 percent glazed cotton chintz in brown, pinked and scalloped— by Colefax & Fowler at Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. **Small Regency desk**—Trevor Potts (R&T), 1011 Lexington Ave., New York 10021. **Blue Bells wallcovering** in brown; **upholstered bed sofa** with quilted cover, bed valance, back cushions, **Pimilco upholstery fabric** in brown, 100 percent cotton; **cushions with rope border** (made to order); **pair of cushions** pinked and scalloped with contrast frills (made to order); **King William IV deep-bottomed leather armchair,** c. 1830; **papier mâché tray table,** c. 1840; **Regency silver-gilt wine table; Regency chair,** faux bamboo with squabs, c. 1834, from a collection of six, **Celia Stripe Green fabric squabs,** 100 percent cotton; **hand-painted faux bamboo wooden lamp and wooden waste paper basket, tole lamp in rust color** all made to order; **lacquered shell, two antique tole tins,** c. 1870, mustard color; **green antique Chinese tea caddy,** c. 1860; **all prints and paintings, Italian trompe l'oeil armoire** c. 1850, **slipper chairs, lacquered shell** which opens APB, **hand-painted tole cachepot**—Anthony P. Browne (T&R), 1263 35th St., N.W., Washington, DC 20007; (202) 333-1903.

●*Page 86 and 87; cover:* **Designer:** Josef Pricci Ltd., 970 Park Ave., New York 10028. **Haymarket drapery #FB/91789/3 and upholstery fabric,** 100 percent cotton glazed chintz made by The Twigs (T), 5700 Third St., San Francisco, CA 94124 represented by Fonthill Ltd (T), 979 Third Ave., New York 10022; (212) 924-3000; **yellow pillows,** 100 percent cotton, glazed moiré stripe #154/4, made in Germany—Fonthill Ltd. (T), 979 Third Ave., New York, 10022. **Wallcovering** and fabric for balloon shade curtain, seat cushion, and sink skirt, Joshanna #1211-E—Hinson & Co. (T), 979 Third Ave., New York 10022. **Upholstery, curtains, furniture, doghouse, balloon shade, seat cushion, sink skirt, Carr sofa, armless slipper chairs**—Delta Upholsterers (T), 423 W. 55th St., New York 10019. Yellow and white, 100 percent wool dhurrie, style #4004 Delhi, from Rosecore Carpets (T), 979 Third Ave. N.Y. 10022 (212) 421-7272. Flowers from Salou Florist, 452 Columbus, New York, NY. **Monogrammed basket weave towels** imported from Austria, 100 percent cotton, white only—Léron (R), 745 Fifth Ave., New York 10151. **Burgundy leather picture frame**—Mark Cross (R), 645 Fifth Ave., New York 10022. York 10021 (212) 737-2252. **Flowers and plants**—Artistry in Flowers (R), 29 Hampton Road, Southampton, NY 11968. **Hand-painted Chinese box**—J. Garvin Mecking (R&T), 188 E. 64th St., New York 10021. **Leather books**—Argosy Book Stores Inc. (R), 116 E. 59th St., New York 10022. **Large drop leaf mahogany table, white alabaster lamp, silver picture frames, English antique mahogany boxes, large, medium, small Meissen dogs, pair of gold leaf brackettes with pug dogs, all paintings, faux bamboo chairs, hand-painted faux bamboo coffee table, all porcelain pug dogs, majolica cachepot, Chinese porcelain plate with flower motif, antique mahogany server, reproduction silver candlestick lamp, crystal decanters, crystal cordial glasses, silver ice bucket, bronze bull on marble base, dog, porcelain cat, English mahogany box with brass trim, gold gilt mirror, dog oil paintings, antique English walnut drop leaf table, large silver shell ashtray, assorted silver picture frames, brass candlestick lamp with black shade, antique marble clock, porcelain Meissen dog, reclining bronze dog, silver shell ashtray, large brown reclining dog, antique Chinese lacquered stack tables, silver tray, black iron dog, Louis XVI mahogany side chair; in bathroom, Silver mirror, collection or antique cut crystal and silver jars, pair of porcelain pug dogs, collection of horse paintings, hand painted vanity, faux bamboo chair and lamp, bottles, picture frames, manicure set, porcelain dish**—John Rosselli Antiques (T), 255 E. 72nd St., New York.

●*Page 88 and 89:* **Designer:** Zajac & Callahan Inc., (T), 304 E. 49th St., New York 10017. **Yellow wallcovering and fabric for curtains, chair cushions, chair upholstery, Sybil, style #1700.02,** a new line designed by Edward Zajac; **Pink/ fabric #1700.03 used as curtain lining; round tablecloth #1100.03 Regency Rope and border,** 100 percent cotton, **#1130.03 Regency Rope; Sybil Bamboo Rose, 1730.02 large wide green border; Sybil Bamboo Rose, #1720.02 small green border**—Zajac Inc. (T), 304 E. 49th St., New York 10017. **Green Gothic bench and draped table with carved wood edge**—Louis Maslow & Son (T), 979 Third Ave., New York 10022. **Tatami straw matting on floor**—Otto Gerdau, 82 Wall St., New York 10005. **Sunburst mirror,** Zajac Design—LCS, 1059 Third

(Continued on page 184)

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PRODUCT INFORMATION

Continued from page 182

Ave., New York 10021. **Antique bamboo chairs**—J. Garvin Mecking (R&T), 188 E. 64th St., New York 10021. **Large planter**—Fredrick P. Victoria and Son (R&T), 154 E. 55th St., New York 10022.

●*Page 90 and 91:* **Designer:** Ronald Grimaldi of Rose Cumming Inc. The Fine Arts Bldg., 232 E. 59th St., New York 10022. **Curtain and matching pillow fabric,** Kimble, 100 percent glazed chintz in charcoal from England; **sofa slipcover and matching pillow fabric, ribbons,** 100 percent cotton in pink; **Pompadour tablecloth fabric on table,** 100 percent cotton glazed chintz in yellow from Paris; **pair of Victorian oval gilt wood stools upholstered in Climbing Geraniums,** 100 percent cotton fabric in pink and green; **Venetian two-part painted secretary,** 18th century; **English Regency mahogany side table, pair of antique Chinese porcelain lamps resembling porphyry**—Rose Cumming Inc. (R&T), 232 E. 59th St., New York 10022. **English needlepoint carpet,** late 18th century, 100 percent wool; **period Regency green and white striped chair,** (exact reproductions available made to order); **Louis XV carved beechwood bergère**—Frederick P. Victoria & Son Inc. (R&T), 154 E. 55th St., New York 10022. **Chinese Tête De Nègre lacquered coffee table**—Paul Martini (T), 838 Broadway, New York 10003. **Portrait of a child in gilt frame**—Alexander Rutsch, 222 Highbrook Ave., Pelham, NY 10803.

"A HOUSE THAT SUITS ME"

●*Page 93:* **Peeled-twig chair**—Pat Covers (R&T), 101 W. 28th St., New York 10001. **Twig sofa tables, decoys**—American Country Store (R), 969 Lexington Ave., New York 10021. **Flowers**—Nelson/Kayla Design Assoc. (R), 115 W. 28th St., 2B, New York 10001.

●*Page 94 and 95:* **Antique Double Wedding Ring quilt, antique tin cheese basket**—Ricco-Johnson (R), 475 Broome St., New York 10013. **Antique glass bottles**—American Country Store (R), 969 Lexington Ave., New York 10021. **Hickory dining chairs,** 39 by 19 by 19 inches wide—Hickory Furniture Works (M), 403 S. Noble St., Shelbyville, IN 46176; LCS Inc. (T), 1059 Third Ave., New York 10021. **Ceramic pears**—LCS Inc. (T), 1059 Third Ave., New York 10021.

●*Page 96 and 97:* **Triangle Muscade sheets and pillowcases,** 50 percent cotton/50 percent polyester—Descamps (R), 723 Madison Ave., New York 10021. **Antique clamming basket** on floor—Ricco-Johnson (R), 475 Broome St., New York 10013. *Bottom left:* **Cow weather vane, antique wooden Windsor basket** (holding cookbooks)—Ricco-Johnson (R), 475 Broome St., New York 10013.

TUNING IN TO HOME ENTERTAINMENT

●*Page 98 to 99:* **Designer:** Bruce Bierman Design, 29 W. 15th St., New York 10011. **Sony Videoscope projection TV** #7225, 72-inch diagonal screen, coffee table style unit houses projection unit, 32 by 16 by 25 inches deep; projection unit has three tubes, three lens Videoscope system, $3,300—Sony Consumer Products Co. (M), Sony Dr., Park Ridge, NJ 07656, write Consumer Service Department. Sony projection unit is fitted into the **Thayer Coggin lacquered coffee table** designed especially: **3-drawer chest,** #4420, $485, **2-door chest** #4421, $485; **Sony TV screen canopy** #4440, $351 each; **Sony Projector coffee table** #4441, $688; **bases between cases stacked,** $108 each; lacquer color: Plum Rose, available in eight colors, **Less Is More II collection; upholstered pieces designed by Milo Baughman, ottoman,** #2720, $335 COM; **armless chair** #2721, $472 COM; **corner piece** #4722, $626 COM; **right armchair,** #2724, $873 COM—Thayer Coggin Inc. (M), PO Box 5867, High Point, NC 27262, call Hilda Lee; (919) 883-0111. **Neochrome pattern fabric on upholstered furniture,** Soft Peach (NEO-10), Blush (NEO-110), 54 inches wide, 30 colors; colors on pillows, Plum, Salmon—Naugahyde manufactured by Uni-Royal Inc. (M), 312 N. Hill St., PO Box 2000, Mishawaka, IN 46544-1399. **Persian area rug**—Harmony Carpet Corp. (T), 979 Third Ave., New York 10022. **White metal Parthenon floor light** #6050, 14 by 73 inches high, $440—George Kovacs (R), 24 W. 40th St., New York 10018. **Terra-cotta marble vases, hand-painted box on shelf**—Karl Mann Associates (T), 232 E. 59th St., New York 10022. **White pleated shades**—Verosol USA Inc. (M), 224 Park West Drive, Pittsburgh, PA 15275. **Cedric Hartman brass floor lamp** SS05, $1875—LCS (M), 1059 Third Ave., New York 10021. **Decorative spheres**—Niedermaier Designs (R), 435 Hudson St., New York 10014. Bronze urns, vase and porcupine box on shelves from Niall Smith Antiques & Decoration, 344 Bleeker St., New York 10014. **Adam style satinwood armchair**—Newell Art Galleries Inc. (T), 425 E. 53rd St., New York 10022. **Power-trac track and recessed lighting**—The Halo Lighting Div., McGraw-Edison Co., 400 Busse Rd., Elk Grove Village, IL 60007.

●*Page 100:* **Designer:** Bromley/Jacobsen, 242 W. 27th St., New York 10001. *Equipment:* **Two Technics direct drive turntables; Revox tape deck; Nakamichi three head desk player, SAE tuner; SAE stereo amplifiers; two Sony monitors; Sony video cassette recorders; Advent projector and screen.**

●*Page 101:* **Room designed by Antine Polo Ltd.** 218 King St., Englewood, NJ 07631; 229 E. 79th St., New York 10021. **Electronics equipment**—Lyric High-Fidelity ,Inc. (M), 1221 Lexington Ave., New York 10028. **Big-screen TV and projector—**Mitsubishi Electric Sales America, Distributor, 110 New England Ave., Piscataway, NJ 08854; (800) 631-5377.

●*Page 102:* **Dark brown porphyry acrylic lacquer unit,** model #400195 with polished copper detailing, 50 by 22 by 84 inches high, $18,000—Ron Seff (T), 232 E. 59th St., New York 10022. **Electronic equipment**—Audio Design Associates (T), 610 Mamaroneck Ave., White Plains, NY 10605. Auto-reverse **reel to reel tape player** #1700—Technics/Panasonic, 1 Panasonic Way, Secaucus, NJ 07094. **19-inch Color TV & Beta VCR** Zenith Radio Corp., 1000 Milwaukee Ave., Glenview, Ill. 60025. **Polyester finish horizontal entertainment centers**: #7506, 54 by 18 by 30 inches high, $1,485; #7514, 30 by 14 by 48 inches high, $1,485, by Apples Inc.—DIA (M), 123 Empire St., Montpelier, OH 43543. **Electronic equipment**—Technics/Panasonic (M), 1 Panasonic Way, Secaucus, NJ 07094.

●*Page 103:* **Pine armoire** #16931-930, Replicas 1800 group, 48 by 82 by 19 inches deep, upper section has

wo doors, two adjustable glass shelves, one pull-out lack plastic work surface, two lights with dimmer witches; lower section has one tray and wine rack with orage for eight bottles, $1,680—Thomasville Furniure Industries Inc. (M), PO Box 339, Thomasville, NC 7360. **Armoire** courtesy of G. Cardarelli Inc., (R), 205 V. Houston St., New York 10014. **Performance Plus 9-inch VIRQ color TV** #19PM4756W, 25⅛ by 17⅞ y 19¹³⁄₁₆ inch diameter—General Electric Co. (M), ideo Products Division, Portsmouth, VA 23705. **Porable Video Cassette Recorder** #VJP900, **Convertible C/DC Cassette Recorder** with remote control, revotionary Modular Docking design, cordless connecon between portable VCR and tuner unit, $1,300—CA Corp. (M), Consumer Electronics Division, 600 N. Shermin Dr., Indianapolis, IN 46201. **Super Avilyn tandard VHS video cassettes,** T30-T160, $15 to $28, **xtra-high grade VHS video cassettes,** 60-120M, 19.50 to $25.50—TDK Electronics Corp. (M), 12 Harbor Park Dr., Port Washington, NY 11050. *Top ight:* **Design:** Sylvia Schulman Interiors Ltd., 203 akeside Drive South, Lawrence, NY 11559. **Carpenry** by Richard Juiliani. **Antique armoire**—Howard Kaplan (R), 35 E. 10th St., New York 10003. **Electronic Equipment**—Audio Exchange (R), Roosevelt Field Mall, Garden City, NY 11530. All equipment by Luxnon. **Chair**—Don Ruseau Inc. (T), 413 E. 53rd St., New York 10022. *Middle:* **White lacquer custom wall ystem:** three display units with glass shelves, light alances, 20 by 10 inches deep and two units with losed cabinets, pull-out TV swivel shelf, record organizer, bi-fold doors, drop lid bar, mirror back, glass helves, wood adjustable shelves behind closed doors; as a plain door front style, comes with optional hardware, available in 11 colors, 9 heights, 3 depths and 8 loor styles, unit 77 by 144 inches by 10 inches diameer, $6,990—Planum Inc. (M), 200 Lexington Ave., New York 10016. **19-inch color TV** #VGM2005F, Monitor/Receiver digital command center with remote ontrol, $729.95—RCA Corp. (M), Consumer Electronics Division, 600 N. Shermin Dr., Indianapolis, IN 6201. **Video disc system** #SJT300 with remote conrol, automatic start, digital search, high speed scan, 449.95—RCA Corp. (M), Consumer Electronics Div., 00 N. Shermin Dr., Indianapolis, IN 46201. **Portable ideo cassette recorder** #VJP900, Convertible AC/ DC Cassette Recorder with remote control, revolutionry Modular Docking design, cordless connection beween portable VCR and tuner unit, $1,300—RCA Corp. (M), Consumer Electronic Division, 600 N. Shermin Drive, Indianapolis, IN 46201. **Video discs** 20 to $40—RCA Corp. (M), Consumer Electronics Div., 600 I. Shermin Dr., Indianapolis, IN 46201. **Bedoom Entertainment AM/FM stereo clock radio with tereo cassette player/recorder** #74990, center section: 10 by 6½ by 4¼ inches deep; speakers, 5½ by 6½ by 5 inches deep, $149.95—General Electric Co. (M), Audio Electronics Products Dept., Syracuse, NY 13221. **Super Avilyn standard VHS video cassettes,** T30-T160, $15 to 28 **extra-high grade VHS video cassettes,** 60-120M, $19.50 to $25.50—TDK Electronics Corp. (M), 12 Harbor Park Dr., Port Washington, NY 11050. **American Indian baskets and pottery**—Gallery 10 of Arizona (R), 29 E. 73rd St., New York 10021. **Basket, bottom left and small basket on third left shelf**—Museum of the American Indian Shop, NYC (R), Broadway at 155th St., New York 10032. **Bottom right: 25 inch Components-Stereo Video System,** Model #25PM4885P—General Electric Co. (M), Video Products Division, Portsmouth, VA 23705.

ELEGANT CONDOS

●*Page 106 and 107:* **Chaise and slipper chairs**—Barrett Hill (T), 160 E. 56th St., New York 10022. **Chintz slipcovers #7900F87 Pomander,** 100 percent cotton—Tricia Guild Soft Furnishings (T), 220 Fifth Ave., New York 10001. **Garden seat and tea table**—Lord & Taylor (R), Fifth Avenue at 38th St., New York 10018. **Victorian tea service and Shelley teapot**—The English Way (R), 115 E. 60th St., New York 10022.

●*Page 108 and 109:* **Raspberry sofa slipcover #B40774 Atlanta Strie Repp**—Stroheim & Romann (T), 155 E. 56th St., New York 10022. **Slipper chairs,** Henredon—Macy's (R), Herald Square, New York 10001. **Quilt on window seat cushion, white afghan throw on sofa, quilted antique pillow on window seat, cachepot on bookshelf**—The Gazebo (R), 660 Madison Ave., New York 10021. **Coffee table in pine** #69—La Compagnie Anglaise (R&T), 1113 Madison Ave., New York 10028. **Gateleg table in oak,** 17th century—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Column, pickled pine** #4903—Lord & Taylor (R), Fifth Avenue at 38th St., New York 10018. **Rag rug** #14037, Lutha, 6 by 9 feet—Saxony Carpet Corp. (T), 979 Third Ave., New York 10022. **Three French watercolors** #C0-1; **Lustreware pitcher** #AM43—R. Brooke Ltd. (R), 138 1/2 E. 80th St., New York 10021. **Pink plate, celadon vase, two Chinese jars, house-shaped ashtray**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Russian malachite inkstand,** c. 1890, **horn magnifying glass**—Vito Giallo Antiques (R), 966 Madison Ave., New York 10021.

●*Page 110 and 111:* **Designer:** Richard V. Hare, 130 E. 75th St., New York 10021. **Accessories**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Flowers**—Artistry in Flowers (R), 29 Hampton Rd., Southampton, New York 11968.

DELICIOUS GIFTS

●*Pages 114 to 117:* **Copper heart trays,** 12 inches, $45.50; 14 inches, $47.50; 16 inches, $52.50; 18 inches, $60.50, ppd. prices. Round and heart-shaped gift boxes in light wood, various sizes. Copper cookie cutters: hearts and apple, both $19 each ppd; Pig, fish, hen, all $23 each ppd.—all from Entertaining Ideas, 48 South Turkey Hill Rd., Westport, CT. 06880. Small Shaker gift basket: swing-handled Sweetser gift basket in seven sizes, all handmade by Lynn and William Thorp, Box 183, Franconia, NH 03580 or from Entertaining Ideas. Assorted spices in bulk—The Spice Market (MO), 94 Reade St., New York 10013.

THE FINE ART OF GIVING A PARTY

●*Page 128 and 129:* **Renaissance porcelain dinner plates,** 10½ inches, $75 per five-piece placesetting—Fitz & Floyd (M), 1371 Round Table Rd., Dallas, TX 75247. **Antique Lettuce Ware compote dish**—Kentshire Galleries (R), 37 E. 12th St., New York 10003. **Red and green tartan plaid napkins with lace trim,** $8 each—Tablescapes (M), 24 W. 57th St., Suite 603, New York 10019. **Copper planter,** $30—Turkart (M), PO Box 2737, 13 ½ Van Houten St., Paterson, NJ 07509 available at Abraham & Straus (R), 420 Fulton St., Brooklyn, NY 11201 and New York area; La Cuisine Classiques (R), 631 Royal, New Orleans, LA 70130; Marshall Field & Co., 111 N. State St., Chicago, IL 60602; Sur La Table (R), San Francisco, CA. **All food prepared by Dounia Rathbone (and staff)**—Remember Basil (R), 11 Cadman Plaza/West, Brooklyn, NY 11201. **Flowers**—Trilliam Art, 294 Elizabeth St., New York 10012. **Interiors**—Harrison Cultra Inc., 149 E. 37th St., New York 10016.

●*Pages 130 to 131:* **Blue and white enamel spatterware dinner plates,** 10 inches, approx. $3.50 each, and **mugs,** approx. $2.50 each—CGS International (M), 13955 S.W. 139 St., Miami, FL 33186. **Blue and white striped cotton napkins,** $3 each designed by Katja for Cannon Royal Family Collection—Cannon Mills Inc. (M), 1271 Avenue of the Americas, New York 10020, available at Macy's (R), Herald Square, New York 10001; Marshall Field & Co. (R), 111 N. State St., Chicago 60602; Burdines (R), 22 E. Flagler, Miami 33131; J.W. Robinson Co., 7th and Grand, Los Angeles 90017. **Country Village multipurpose caddy,** $19—MaLeck (M), PO Box 247, Wingate, NC 28174. **St. Trop blue-handled flatware, four-piece placesetting,** $15—Ginkfo International (M), 5107 Chase St., Downers Grove, IL 60515. **White fluted pitcher,** $16—Marsh Industries (M), 1224 E. 28th St., Los Angeles 90011. **Small vine basket**—Palecek (M), PO Box 225/Station A, Richmond, CA 90011. **Hand-painted wooden tray**—American Country Store (R), 969 Lexington Ave., New York 10021. **Blue and white crib quilt**—Made In America (R), 1234 Madison Ave., New York 10028.

●*Page 131 (bottom):* **Wedgwood compote**—Kentshire Gallery (R), 37 E. 12th St., New York 10003. **Crystal bowl**—The Pottery Barn (R), 213 Tenth Ave., New York 10011. **Cake stand**—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013.

KITCHEN ESSENTIALS

●*Page 142:* **Farberware** (M), 1500 Bassett Ave., Bronx, NY 10461. **Kellogg Brush Manufacturing** (M), 122 Pleasant St., Easthampton, Mass. 01027, **Robert Krups, N.A.** (M), 7 Pearl Ct., Allendale Industrial Pk., Allendale, NJ 07401. **Norcarl Products, Inc.** (M), P.O. Box 434, Gates Mills, OH 44040. **Polaroid Corp.** (M), 575 Technology Sq., 9P, Cambridge, MA 02139. **Rowoco,** 4 Warehouse Lane, Elmsford, NY 10523. **Trans Duck International** (M), 2636 Prindle Rd., Belmont, CA 94002.■

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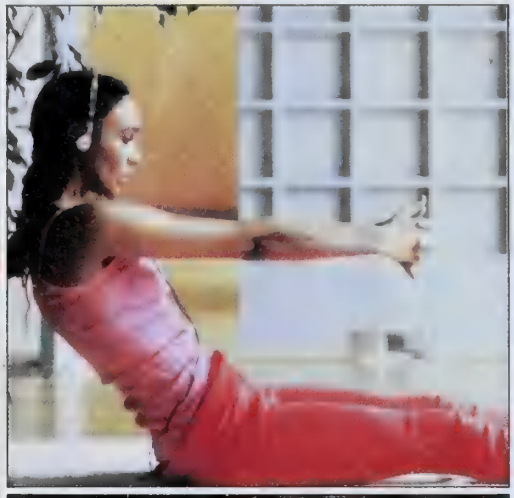
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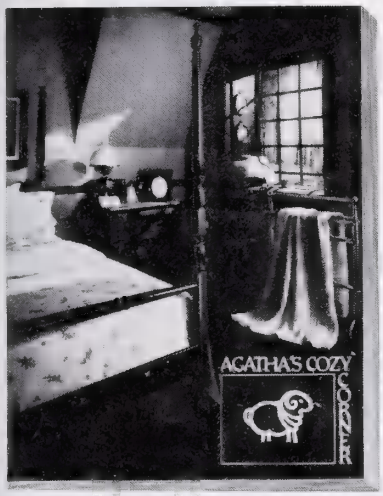


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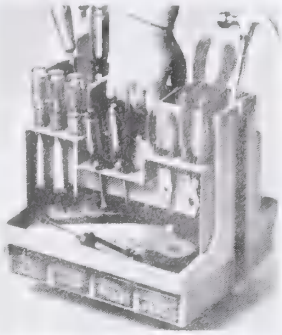
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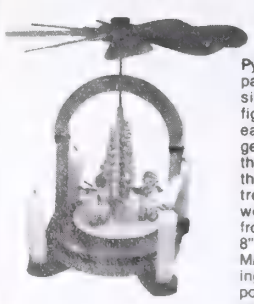
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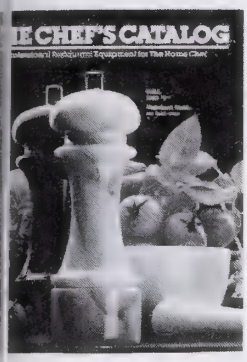


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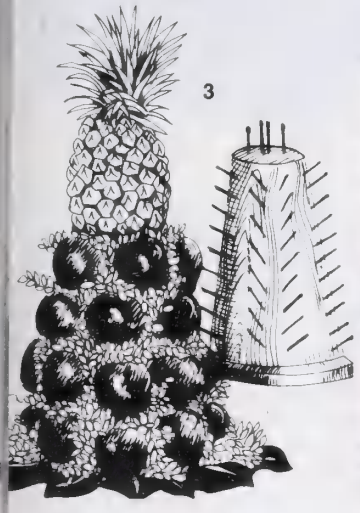


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Gifts For The Men In Your Life

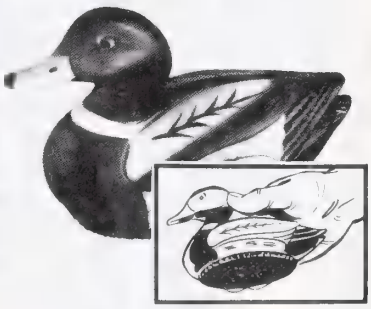
Hardwood Back & Body Massager

Help roll away his tenseness & soreness. As your hand guides the "Back & Body Doctor" its round balls gently knead the muscles. The 4 pressure points are scientifically spaced to provide instant relief, improve circulation. And, because of the curved & grooved handle he can use it by himself very easily. Guaranteed to produce a healthier, happier body. Beautiful, natural color hard maple, 9" long. Made in U.S.A. **#709 Back Doctor, $8.98 ea., 2 for $15.98.**



Mallard Lint Brush

Hand painted bisque porcelain decoy is not only decorative, but useful, too — the base of the duck is a lint brush! Soft, nylon fibers on its underside trap lint, keeps him looking "ducky." Authentic detail & realistic coloration make it a perfect addition to desk or dresser. About 5", gift boxed. **#557 Mallard Brush, $6.98 ea., 2 or more, $6.50 ea.**



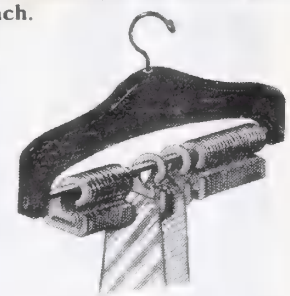
Sportsman's Excuse Shirts

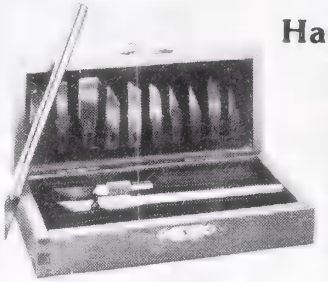


Now his shirt can hilariously explain why & how things went wrong. He can keep handy for bad days or wear for laughs. Each has a humorous cartoon & about 25 outrageous excuses. Machine washable, quality 50-50% cotton-poly t-shirt. **Please specify color (lt. blue or yellow) & adult size: S, M, L, ExL.**
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Handsome "Tie Tender" keeps his ties neat, organized, easy-to-select & wrinkle free. The solid walnut hanger with its beautiful hand-rubbed finish carries gold plastic mini hangers that slide & remove easily. Complemented with brass metal parts. A perfect gift for every man. 11" hanger for 40 ties. **#282 Tie Tender $14.98. 3 or more, $12.98 each.**



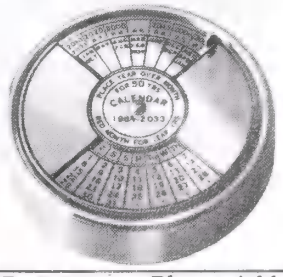


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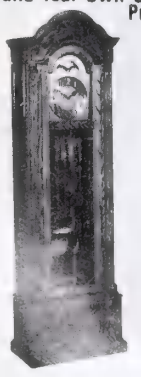
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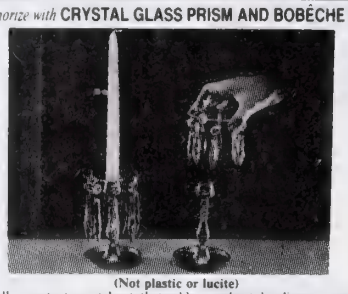
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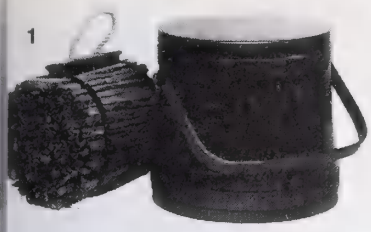
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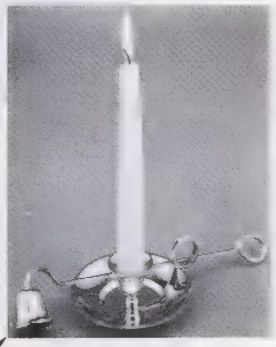
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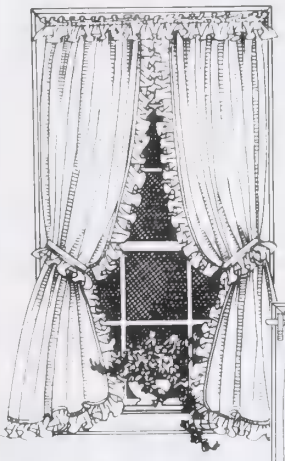
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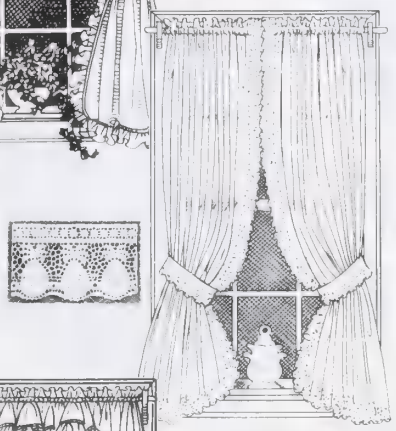
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Country Curtains®



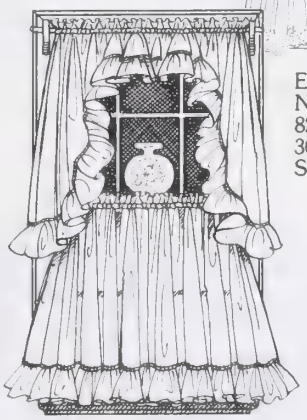
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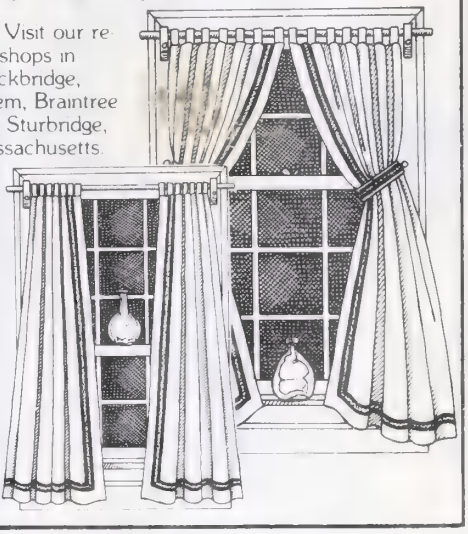
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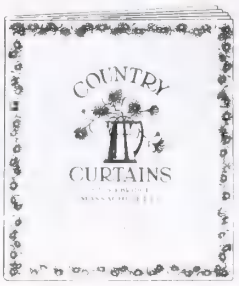


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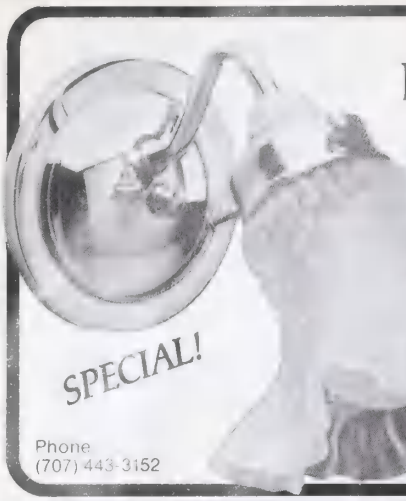
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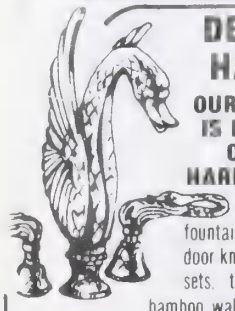
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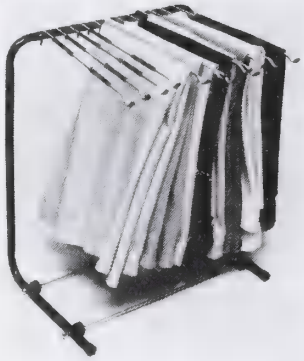
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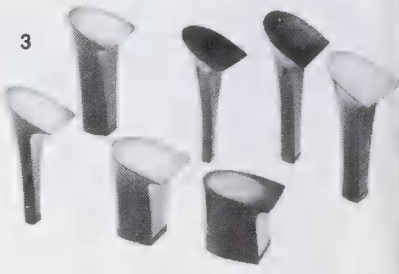
WINDOW SHOPPIN



1



2



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1 Indian Crewel hand embroidered in color wool on hand woven natural cotton for upholste draperies, bedspreads etc. Twenty-two design and traditional multi-tone designs. 52" wide. Fro $13 per yard. Shipping charges extra. Visa, M welcome. Catalog & swatch, $1. Gill Impor Dept. HB-1183, Box 73, Ridgefield, CT 06877

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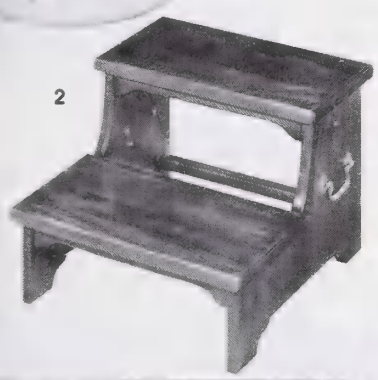


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2





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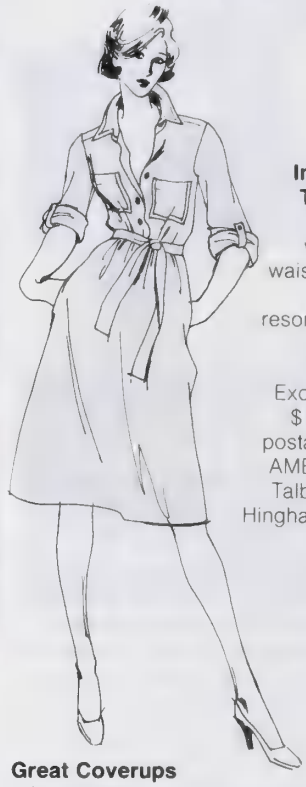
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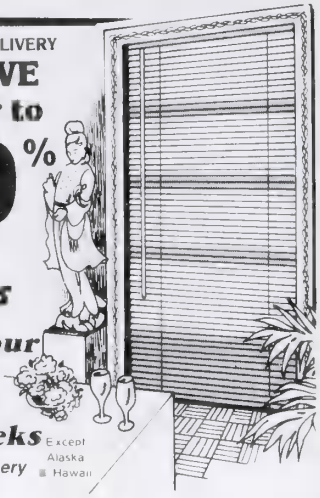
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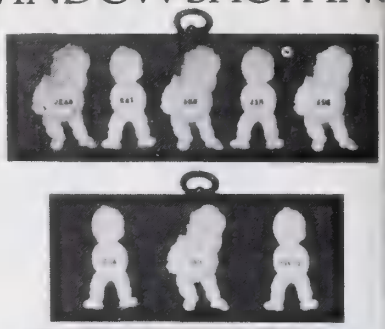
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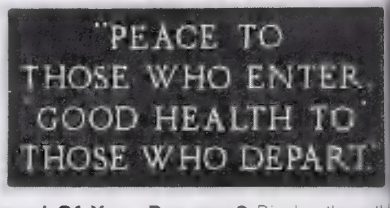
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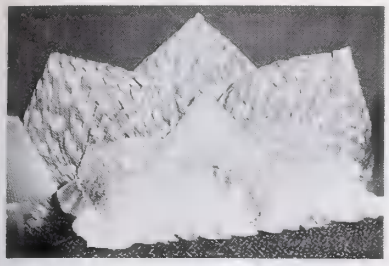
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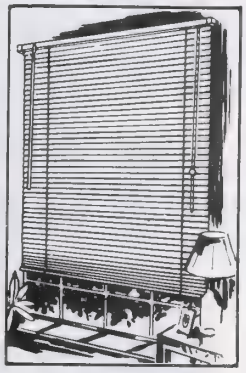
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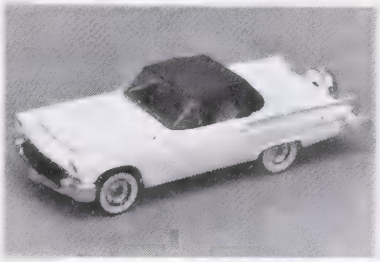
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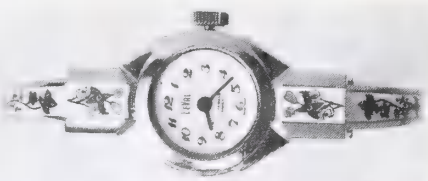


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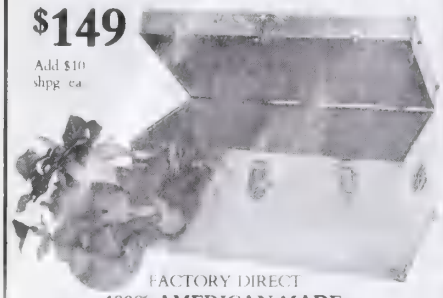
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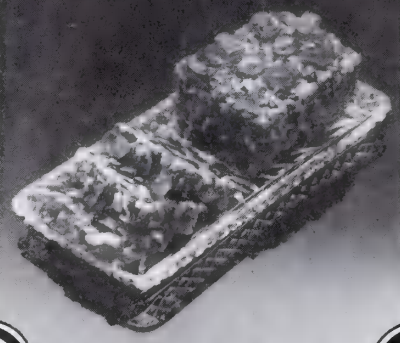
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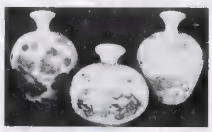
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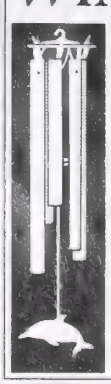
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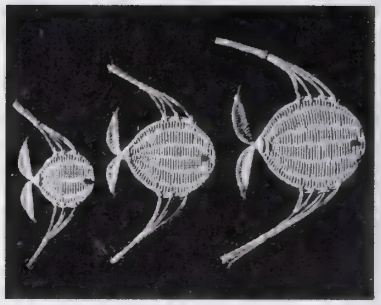


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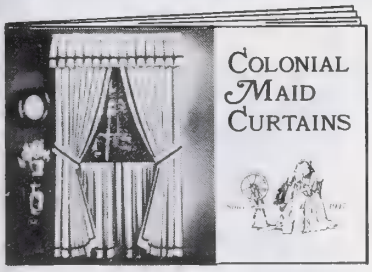
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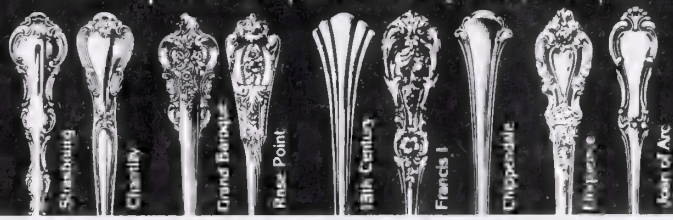
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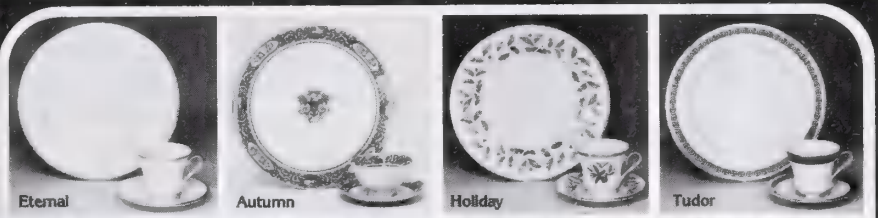
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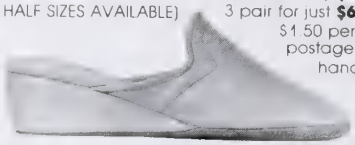
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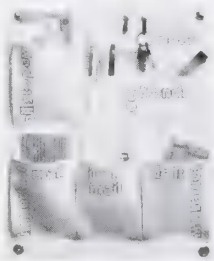
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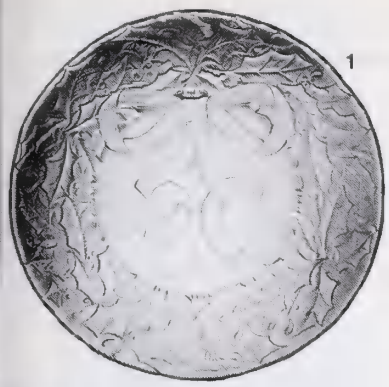
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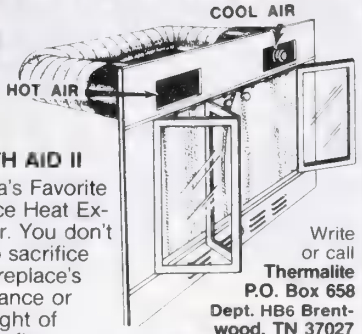
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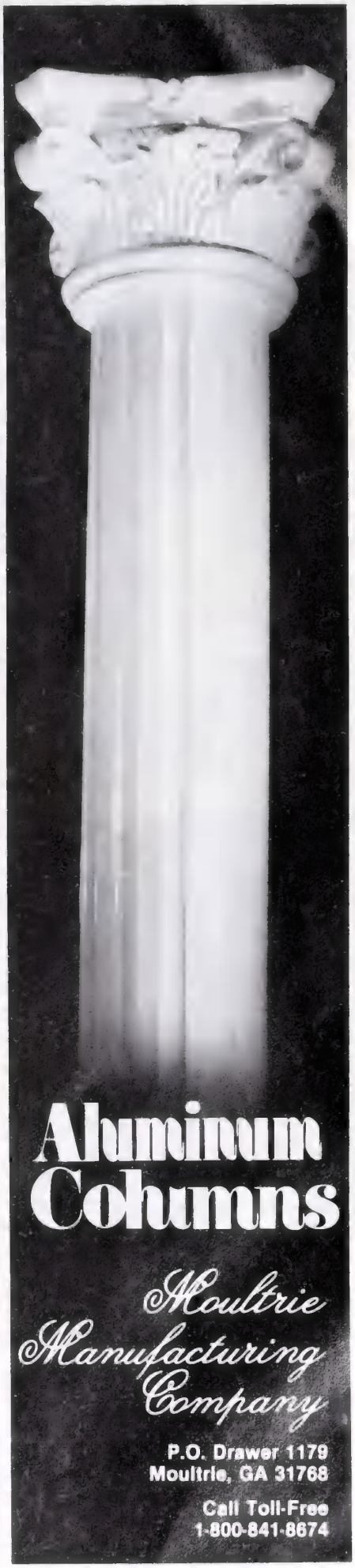
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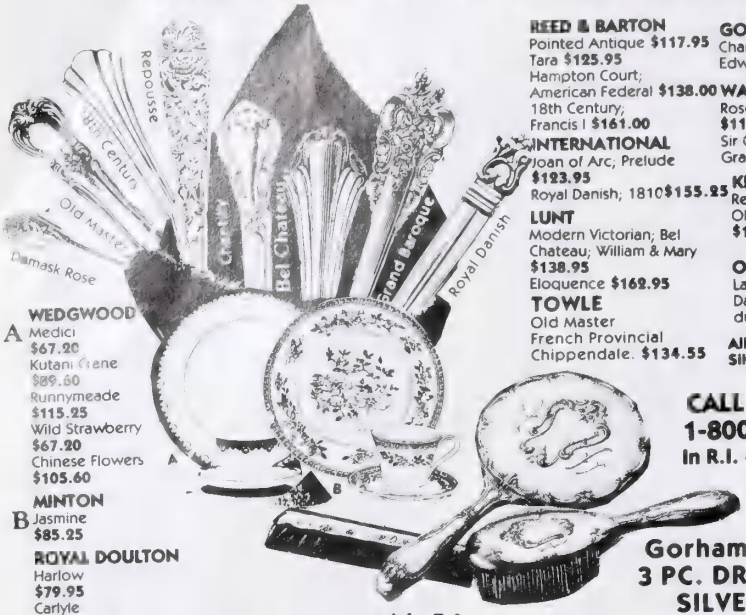
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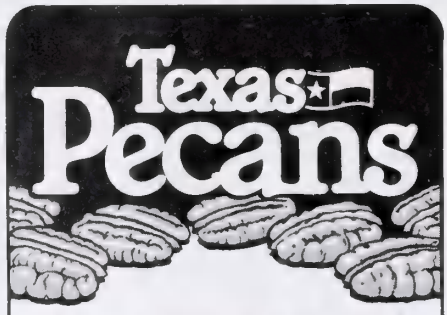
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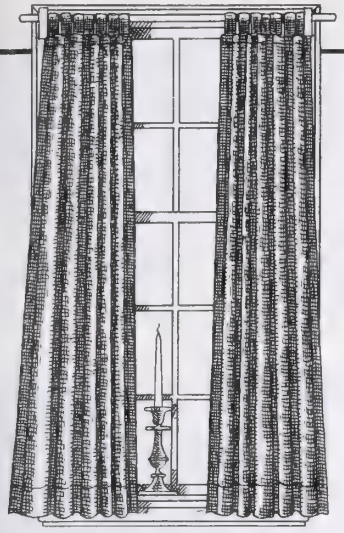
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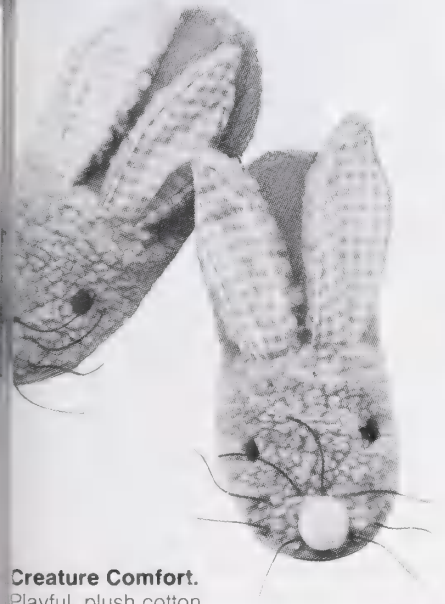
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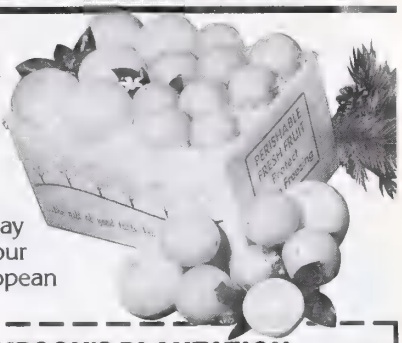
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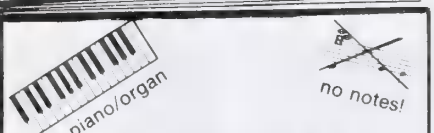
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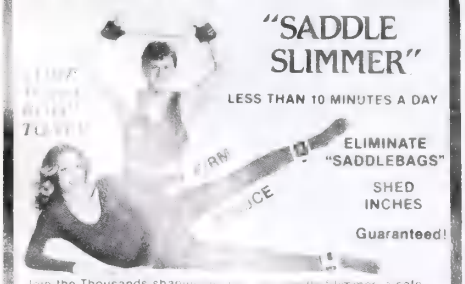
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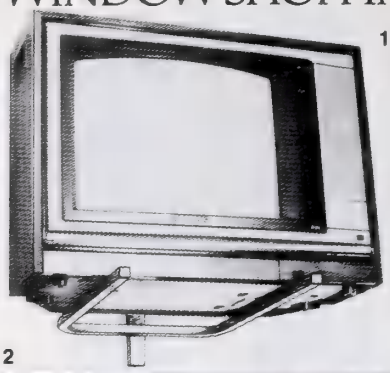
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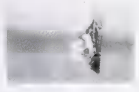
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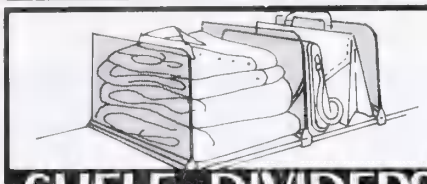
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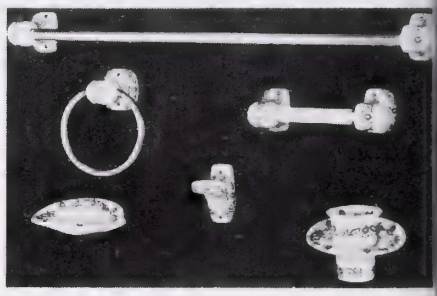
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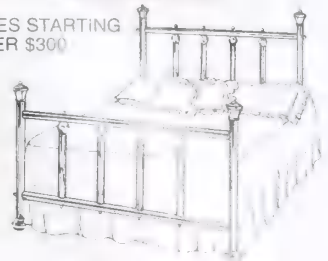


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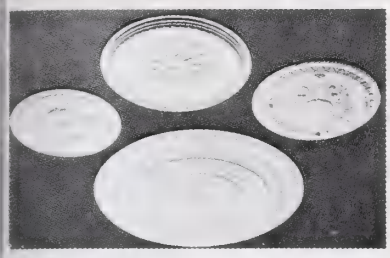
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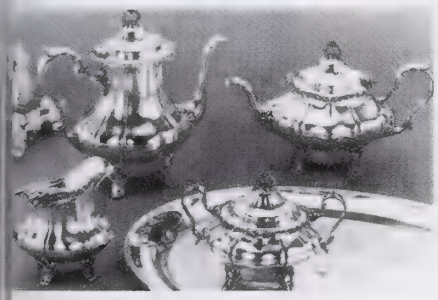
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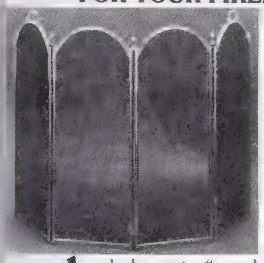


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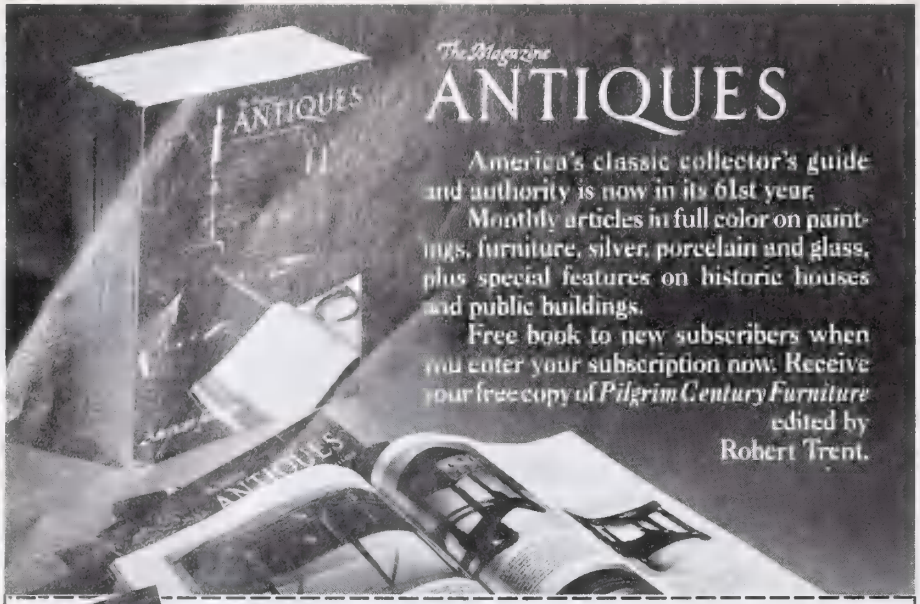
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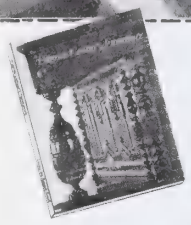


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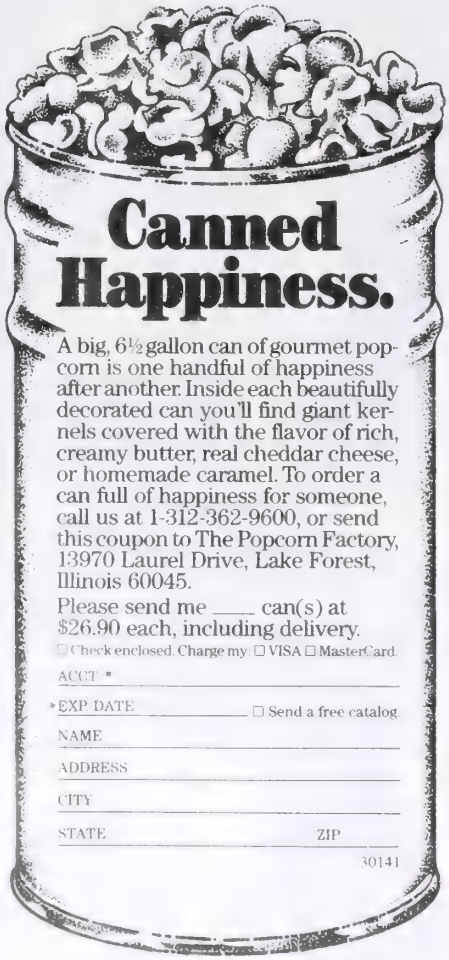
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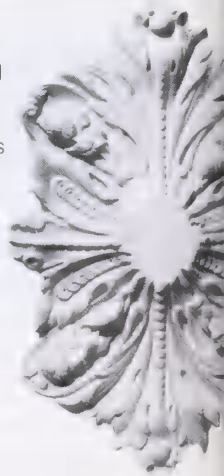


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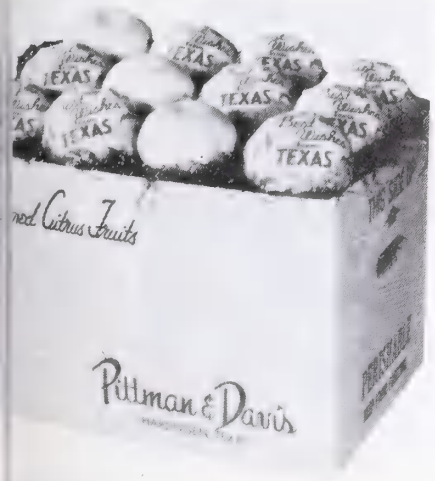
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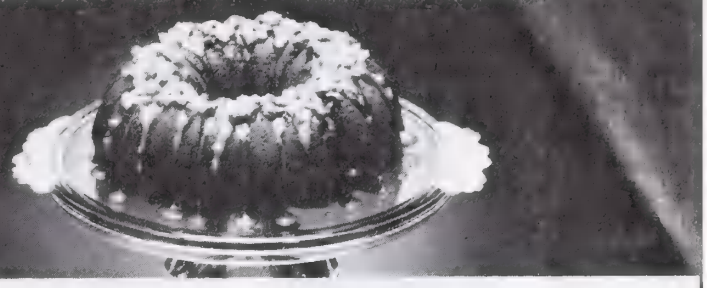
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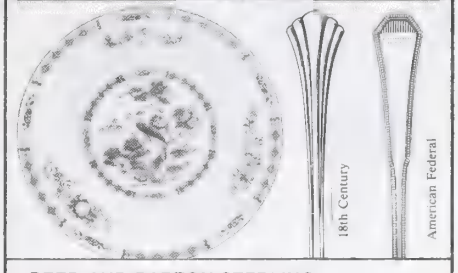
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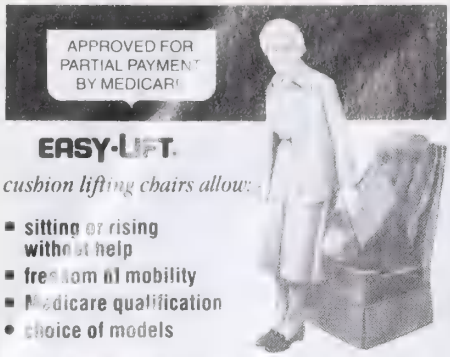


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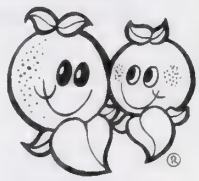
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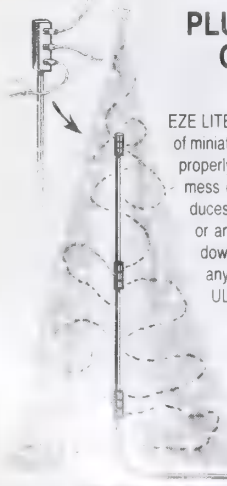




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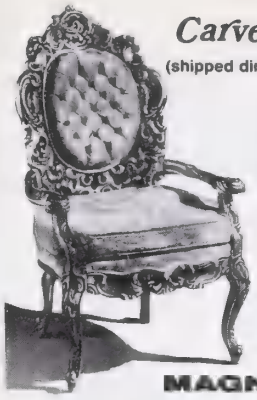
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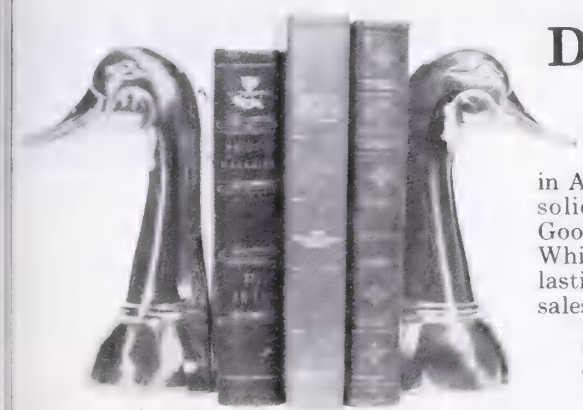
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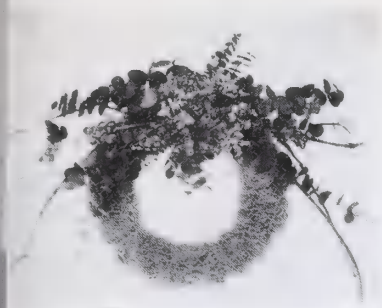
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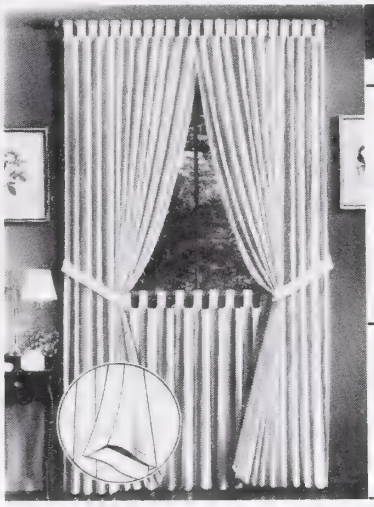
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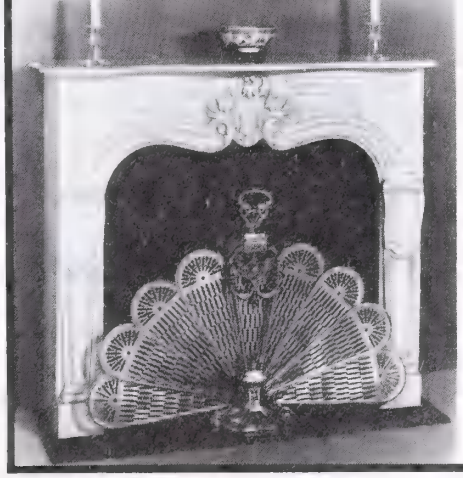
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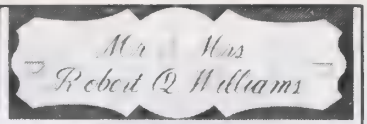
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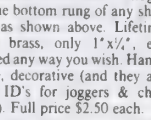
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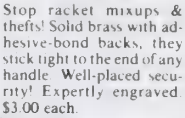
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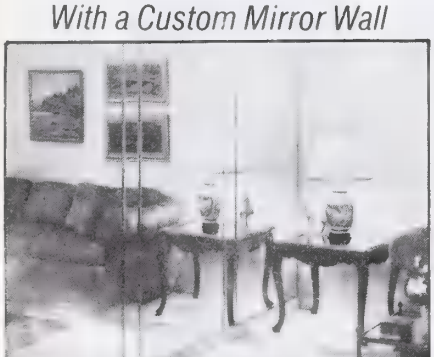
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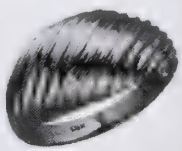
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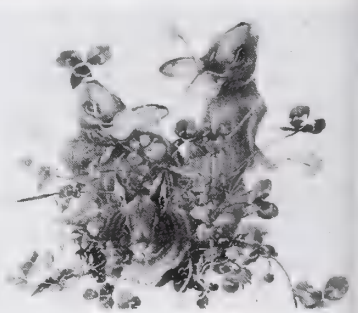
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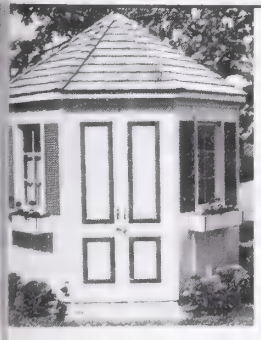
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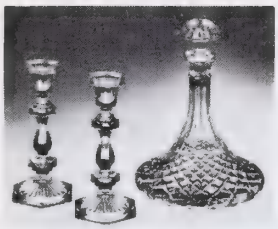
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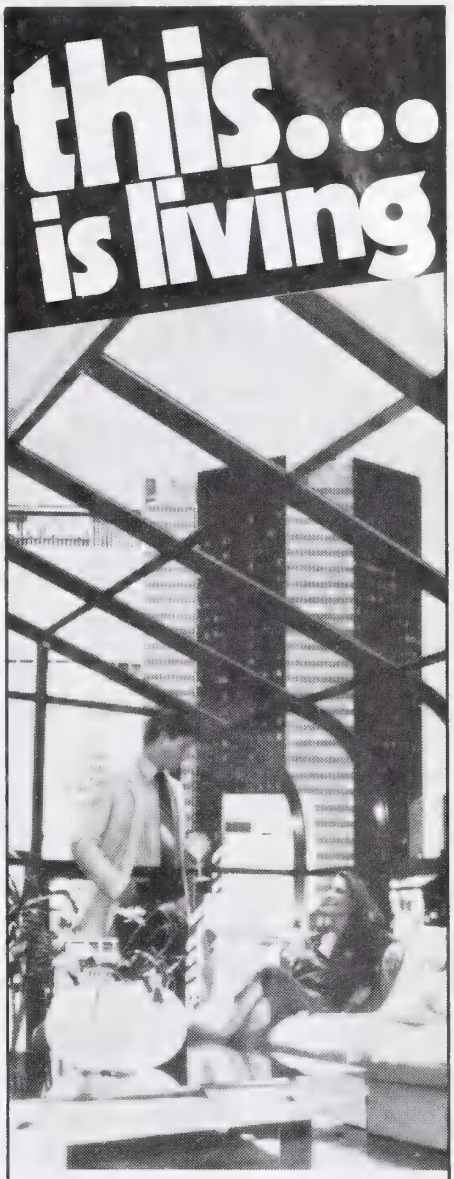
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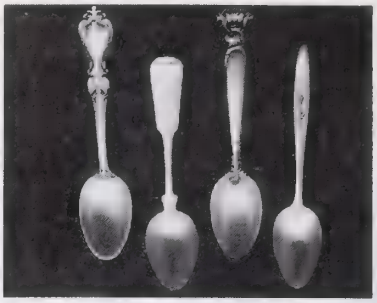
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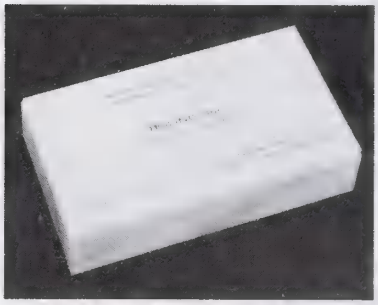
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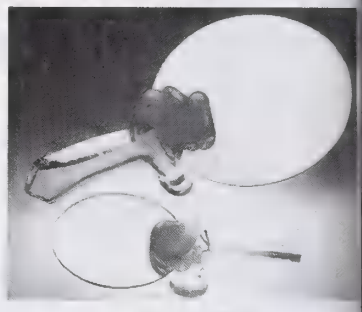
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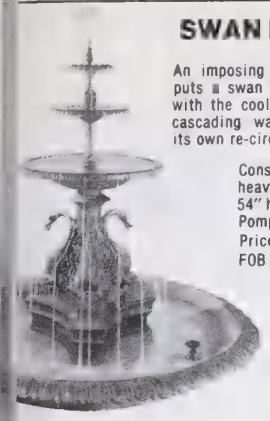
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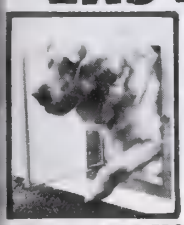
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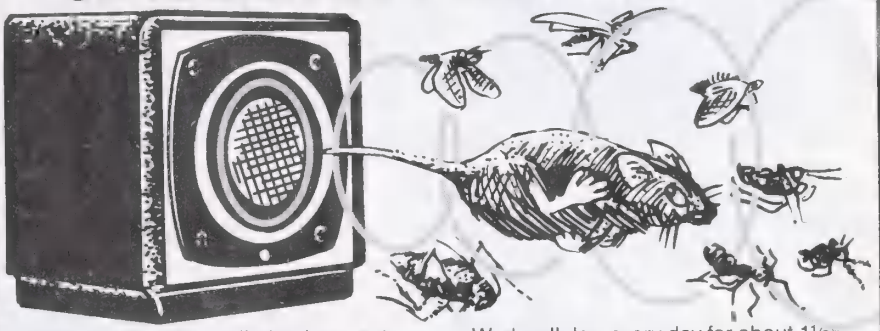
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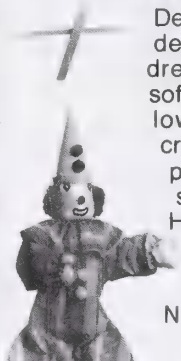


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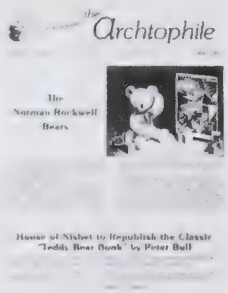
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3



4



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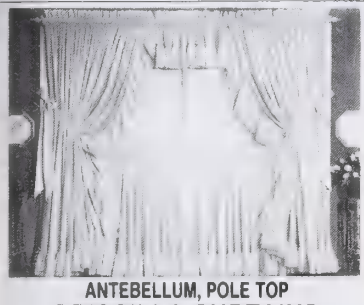


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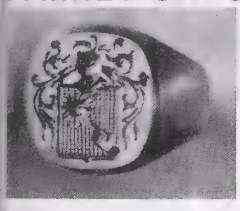
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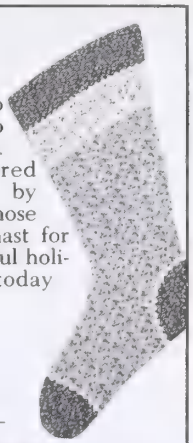


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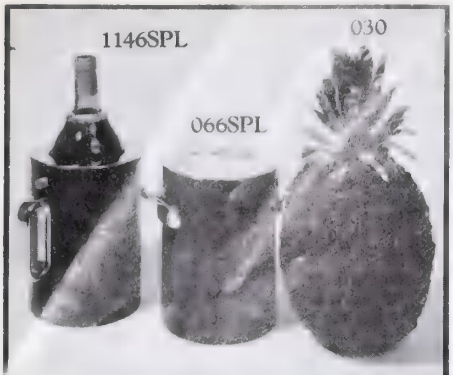
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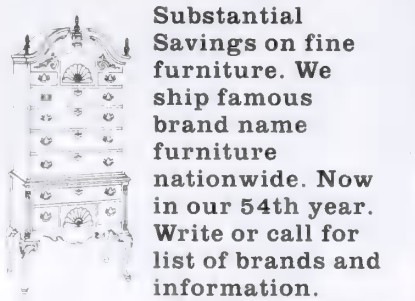
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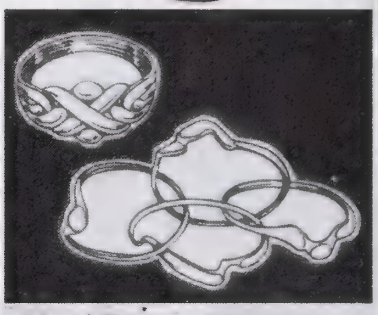


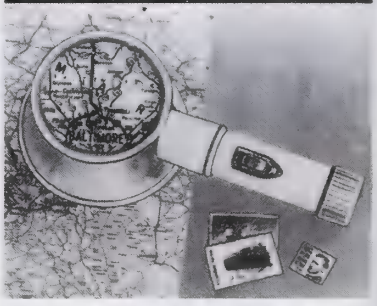
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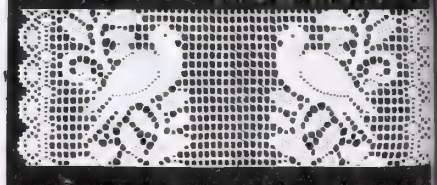




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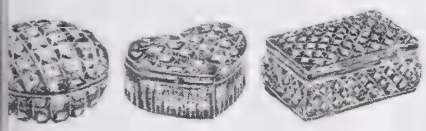
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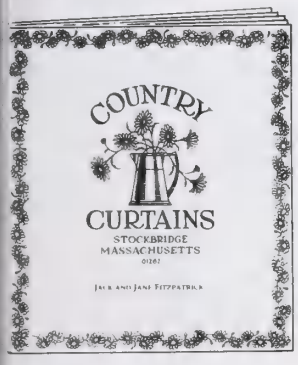
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THE PASSIONATE EYE



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It cannot be restricted to the cor of museums or collectors' cases It ranges over the face of the earth

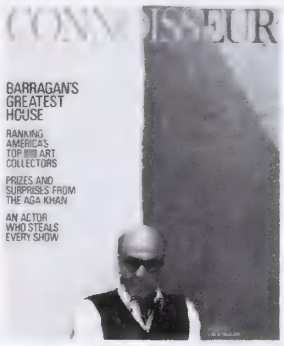
Those of the passionate eye look everywhere. For whatever is well do Whatever makes the heart leap. They know that human beings, whether they are organizing space, or work, or rituals, are creatures which create art.
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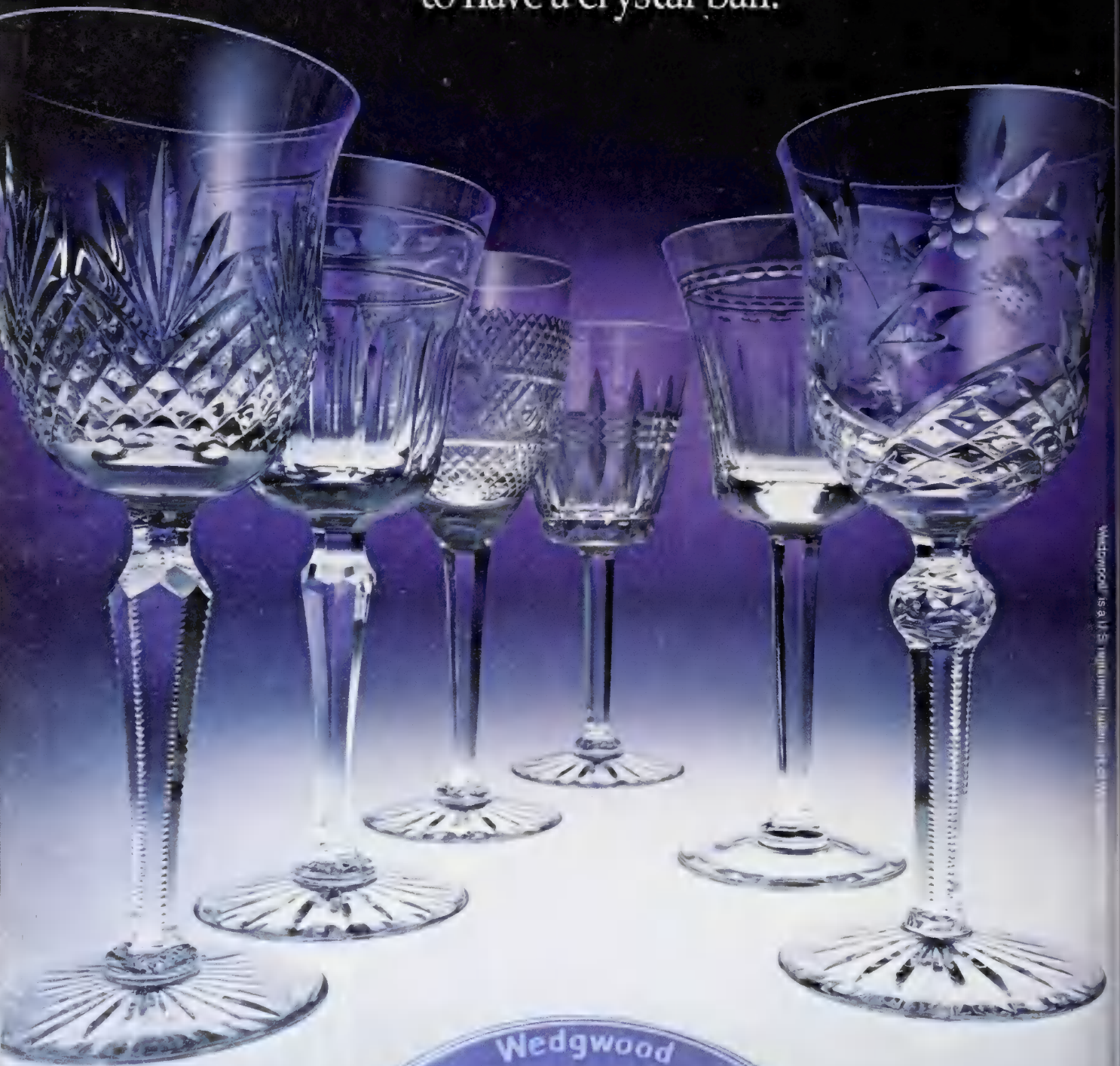
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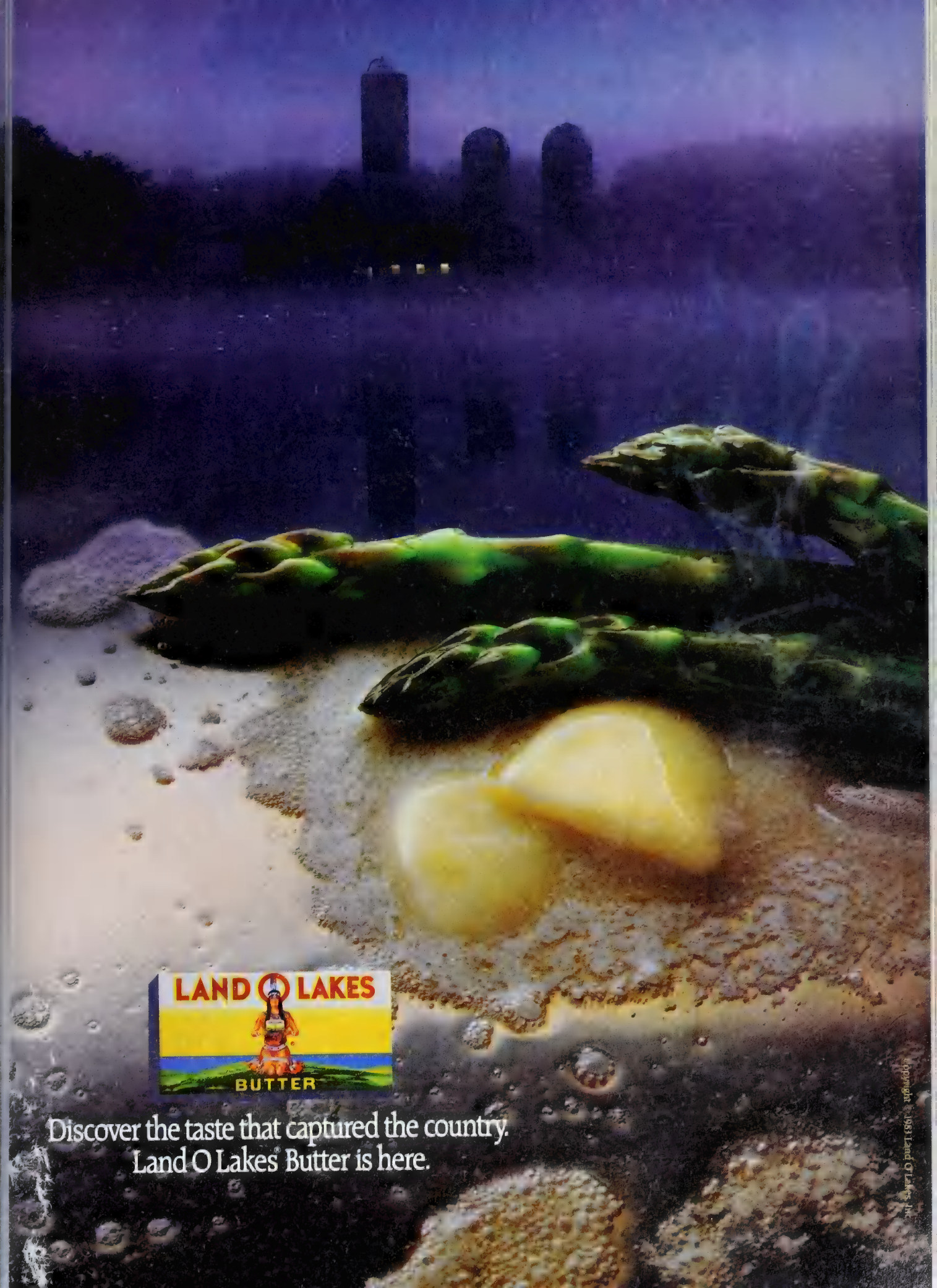
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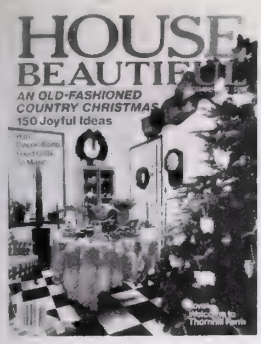


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Volume 125, Number 12 December 1983



On the cover: Christmas activities begin in Thornhill Farm's kitchen but finally permeate all of this 140-year-old Maryland homestead *(see pages 61 to 67)*. Columnist Dee Hardie spreads the family table with gifts she has made, including raspberry jam, biscuits and homegrown herbs. Evocative of the Hardie farm animals, the sheep cookies were made with a mold created by artist Tommy Simpson. Photograph by Joshua Greene.

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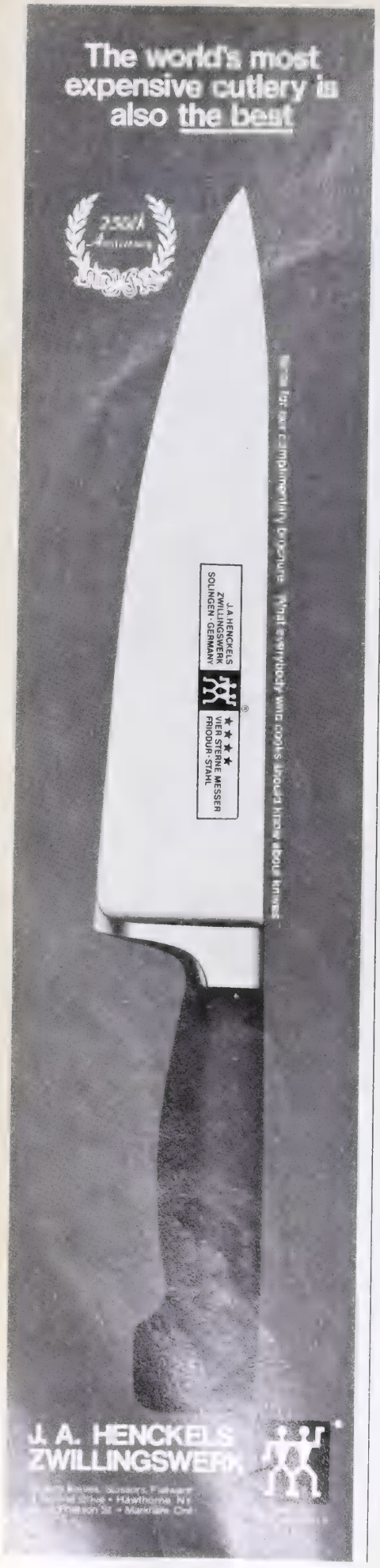
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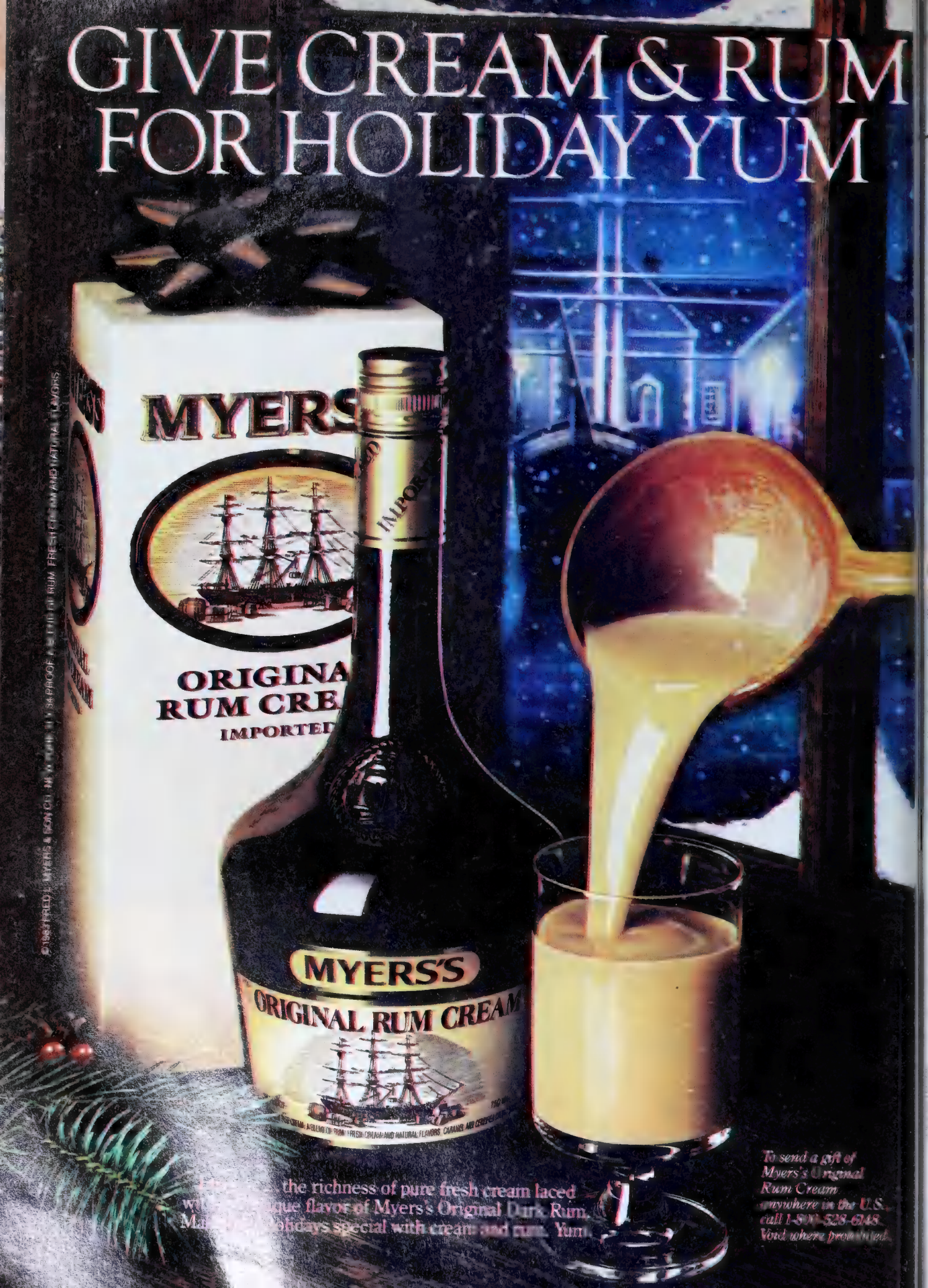
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THINKING ALOUD

"What makes giving truly special is taking the extra step and finding what personal thing you can do to delight someone you care about"



I must admit that during the past two years of writing this column I've been preoccupied with one theme. I keep telling myself, and you, how important it is to take time out to enjoy each day as it occurs and, in the process, try to add to someone else's joy as well. The theme keeps recurring because the more I mention it in Thinking Aloud the easier it is for me to remember its message as well. What better time than Christmas to resolve once again to spend more time enjoying each moment of an ordinary day, and to take time to be closer to family and friends, to find in each day a challenge to be lived and, at its end, to know that it has added an element of completeness to one's life?

I'm sure you've noticed that the joyful spirit of giving and sharing often gets lost in the hustle and bustle of the Christmas season. What had seemed such a delight somehow becomes a chore. Fighting crowds in department stores and wandering wearily in search of the perfect gift is something none of us relish. But giving can be more fulfilling if we remember that the best gift is one that creates a wonderful chemistry between you and another person.

When I think back on the gifts I've cherished the most, they haven't been expensive or fancy. They've simply radiated the thoughtfulness and warmth of the giver. For example, last Christmas a friend who knows we adore paella, the Spanish seafood dish, gave us his own "gift certificate" for a paella party. He'd do the cooking; we'd pick the date and invite the guests. The result, a wonderful party! An editor here at the magazine gave me an old wooden bucket she'd found at a country flea market and spatter-painted blue, a color known to be my favorite. My sister needlepointed a miniature Oriental rug for my dollhouse, a treasure which I will hand down to my children and which a full-sized antique rug wouldn't have matched in my eyes. The pleasure of such gifts is as great to the creator as it is to the recipient.

What makes gift-giving truly special is taking the extra step and finding what personal thing you can do to delight someone you care about. For example, I know a father whose son is a fledgling tennis player—he gave the youngster a present of six Saturday mornings of coaching in whatever stroke the youngster wanted to work on. Another friend has a sister-in-law who always flies a long distance for Christmas. Last year she surprised her relative with a picnic basket to take on the plane—a wonderful array of pâté, cheese, bread and fruit, along with a split of champagne—to replace airline food or to be eaten in the event of long delays. You probably have something special you can give, too, whether it's a cooking lesson for someone who's always admired your Chinese dinners or an afternoon spent teaching a beginner the basics of bridge.

In trying to plan ahead for Christmas, I've discovered something quite profound: I've extended the spirit of the season for many months during which each selection of a gift to a loved one or friend has become more joyous and meaningful for me. It has lifted my spirits and helped me be more thoughtful, and it has been an important part of my resolve to live each day more fully, one moment at a time.

There is a memorable scene from Thornton Wilder's classic *Our Town,* in which young Emily, who died in childbirth, is given the gift of a day to return to her town and see it as it was. Emily chooses her twelfth birthday, a cold winter day. She watches the milkman deliver his milk and greet the early risers. Neighbors call to each other from their porches. Emily's family wakes and begins to move through the day's routine, matter-of-factly and yet lovingly. And Emily, who sees it all in a new light, declares, "It goes so fast. We don't have time to look at one another. Oh, earth, you're too wonderful for anyone to realize you. Do human beings ever realize life while they live it—every, every minute?" And the stage manager in the play answers, "No. The saints and poets maybe—they do some."

Could it possibly be that we might now extend the spirit of Christmas, that season of love and hope and giving, through the year—that we might now succeed in making each and every day a little Christmas for someone in our lives? As I think of all my loved ones who will be near and far during this holiday season, I remind myself that I must try, and my wish for you this Christmas is that you will, too.■

JoAnn Barwick

JoAnn Barwick
Editor

GREAT BEDROOMS OF THE WESTERN WORLD

Nestled high above the heart of
Manhattan exists a quiet sanctuary.
There, among the many treasures
it holds in its possession, you'll find one that is truly spectacular.
Brilliantly conceived bed linens that,
at first glance, appear to be quilted. But blink twice
and all is revealed. They are a triumph in
trompe l'oeil, the art of illusion.
This marvelous pattern is
"La Plaisanterie." It's a grand scheme to fool the eye.
An ingenious design that adds a dimension of
fantasy, wit and whimsy.
Inspired bed linens in the great
Wamsutta tradition.

Wamsutta



by David Webb



Plaisanterie™ by Andrée Putman exclusively for Wamsutta. Coordinating with Slate from the Wamsutta Ultracolor™ palette. In Ultracale,® a no-iron percale blend of 50% Celanese Fortrel® polyester and 50% combed cotton.

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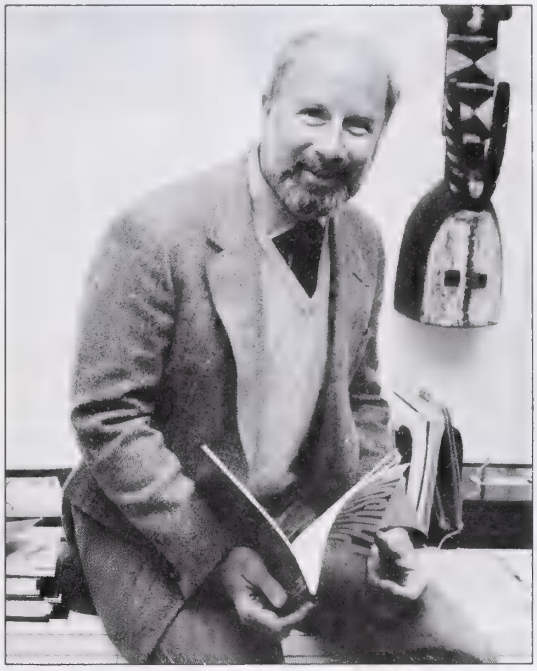
Making your world a little easier.

ON DECORATING & DESIGN

WHAT CAN A DESIGN SCHOOL OFFER YOU? CONFIDENCE, ENTHUSIASM AND PRACTICAL HELP

Lack of confidence in one's own taste seems to be strong motivation for a person to enroll in a course on decorating and design. This from Dr. David C. Levy, executive dean and chief administrative officer of Parsons School of Design in New York City.

"Let me describe a specific instance," said Dr. Levy during a recent interview in his Fifth Avenue office. "Something as straightforward as purchasing a carpet can mean an outlay of as much as $3,000. Who goes shopping alone to determine which carpet to buy? Almost everyone takes along a friend for reassurance. It's perfectly natural to ask, ask again and ask yet again if *this* carpet is the right one for the house or apartment under consideration. The natural next step is to ask a professional—an interior designer. This is precisely the kind of down-to-earth, here-and-now problem facing many of our students.



JEANNE DZIENCIOL

Dr. David C. Levy, dean of Parsons School of Design

"Along with the need to solve a particular problem, be it a carpet, a group of furnishings or a whole houseful of things, there also goes the desire to know more about interior design—to distinguish between a "cosmetic" solution and a "design" solution. A course in a continuing education program that colleges and universities throughout the country (not just Parsons) can provide, offers this opportunity to learn, refine and ultimately make the design decision a more informed one, more satisfying once it's made.

"What kind of course? A general introduction to interior design provides a substantial grounding for further study. Such a course would have classes on the materials and methods of design construction, an introduction to interior lighting, the philosophies that have shaped the way rooms look through time, color theory, drawing and rendering, covering such basics as even how to measure a room. Do you realize how many people don't know how to measure a room properly and transfer the information to paper? It's the sort of thing one takes for granted, but it is an extremely important technique when you're working out something as functional as a floor plan. Why? Because it involves 'scale,' and scale is something to be studied and refined. You can have an instinctive sense of scale, but it is something that you must know how to analyze and that means first working with plans. What's so rewarding for us as educators is that continuing education programs start out as a 'seduction of interest' that can later blossom into a degree-achieving candidate.

"Wanting to redecorate your house is a perfectly valid reason for embarking on a course of study. Since practically nobody can afford to build these days, redesigning, renovating, remodeling and preserving existing buildings are getting more professional attention today than in previous decades. To emphasize the growing importance of interior alterations made to existing structures we've changed the name of one of our departments from interior design to 'interior architecture.' We feel that term better expresses the role design plays now.

"It's impossible to separate distinctly decorating from design, but I think it's important to try to do so for a very good reason: There is still a myth afoot that decorating and design are really 'a whole lot of fun' and 'aren't we all just having the greatest time spending all this money and putting together all this stuff?' It gives a distorted view of what the design professions are all about. It is the young, in my view, who have made a decision to enter interior design seriously as the profession it is—understanding its complexity and broad implications as the handmaiden of architecture. The not-so-young, whose interests may be only casual, have the impression that decorating is something any well-brought-up person can do. Continuing education courses quickly disabuse those people of that view. The decorative arts require serious study, whether the subject is the history of furnishings or the psychology of marketing trends. Of course you'll enjoy yourself (good professionals always enjoy themselves), but there's more to it than deciding which

(Continued on page 156)

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Stocking STUFFERS



HB MARKETPLACE



It's the little things that count at Christmas—from pens and chocolate pencils to a pocket-sized TV

(1) Marvy pen, also in blue or black; 79 cents, Charrette. *(2)* Hand-painted egg cup; $18, Tiffany. *(3)* Silver-plated tea infuser; $16, Turpan Sanders. *(4)* Walkman FM/stereo cassette player, also in black; $108, Sony. *(5)* Chick salt and pepper shakers; $16, Tiffany. *(6)* Eight foil-covered chocolate pencils in tin case; $6, E.A.T. at Henri Bendel. *(7)* Self-adhesive "from the kitchen of. . ." labels in six styles; $3.95, Museum Shop, Worcester Art Museum. *(8)* Heart mold; 75 cents, Bridge Kitchenware Corp. *(9)* "Talker" 35 mm camera; $159, Minolta. *(10)* Cinnamon sticks; $3.25, Saint-Rémy. *(11)* Mini-binoculars; $5, Lee Bailey at Henri Bendel. *(12)* Ruler, also in phone, apple and baseball designs; $2, The School Bus. *(13) Leonard Baskin's Miniature Natural History;* $11.95, Rizzoli. *(14)* Panasonic's flexible flashlight; $13.95 ppd. *(15)* Penlight, also in red and white; $2, Turpan Sanders. *(16)* Silver-plated caddy spoon; $12.50, Boston Museum Shop. *(17)* Handmade slipware; $5, Pineapple Primitives. *(18)* Natural-bristle toothbrush, also in blue or black checks; $3.95, Barnes & Noble. *(19)* Magnaforms flexible magnetic covers; $5, Museum of Modern Art. *(20)* Personalized pencils; $40 for 250, Sanders Mfg. Co. *(21)* Bottle stoppers; $1.98, Krismar Ltd. *(22)* Set of six cups and saucers; $30, Tiffany. *(23)* Butter mold; $1.50, Bridge Kitchenware Corp. *(24)* Timer by Terraillon, also in red or white; $24, Turpan Sanders. *(25)* Flower shears; $10.90 ppd., Gardener's Eden. *(26)* Braun travel alarm; $40, Bloomingdale's. *(27) A Book of Cut Flowers;* $10, Cherchez. *(28)* Perfex pepper mill; $13.98, Zabar's. *(29)* Preppy dog collar; $12.50 ppd., D.D. Designs. *(30)* Beeswax candles in seven colors; $4.75 each, Zona. *(31)* Silva compass; $13 ppd., L.L. Bean. *(32)* Fluorescent lantern; $9.95, Camp and Trail Outfitters, Inc. *(33)* Watchman black and white TV; $299, Sony.■

Editor SUSAN WILLIAMS

RIC COHN

FOR MORE DETAILS, SEE PRODUCT INFORMATION


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May your winter be a wonderland.
Grand Marnier.

Merrymaking with Stamps

NOSTALGIC IMPRESSIONS

s a child, Naiad Einsel found a bber stamp set the most engag- g item in her father's grocery ore. What he used for stamping roduce, she used to make fanci- l impressions. "The only thing I ver wanted to inherit was that amp set," she says, "but it got st in moving." Many years lat- , when she and her husband, Valter, had distinguished them- lves as graphic artists, teachers nd the first married team to de- gn a postage stamp, Mrs. Einsel appened on a set just like her ther's, including one depicting little hand with which she fash- ned images for her own delight. Avid collectors of Americana, e Einsels found more stamps erendipitously in flea markets. s rubber stamp catalogs began proliferate, Mrs. Einsel became mail-order enthusiast, flipping rough pages in search of old ngravings and designs with a ersatile look about them. For in- ance, a berry for a nose, two ointing hands reversed to make smile!

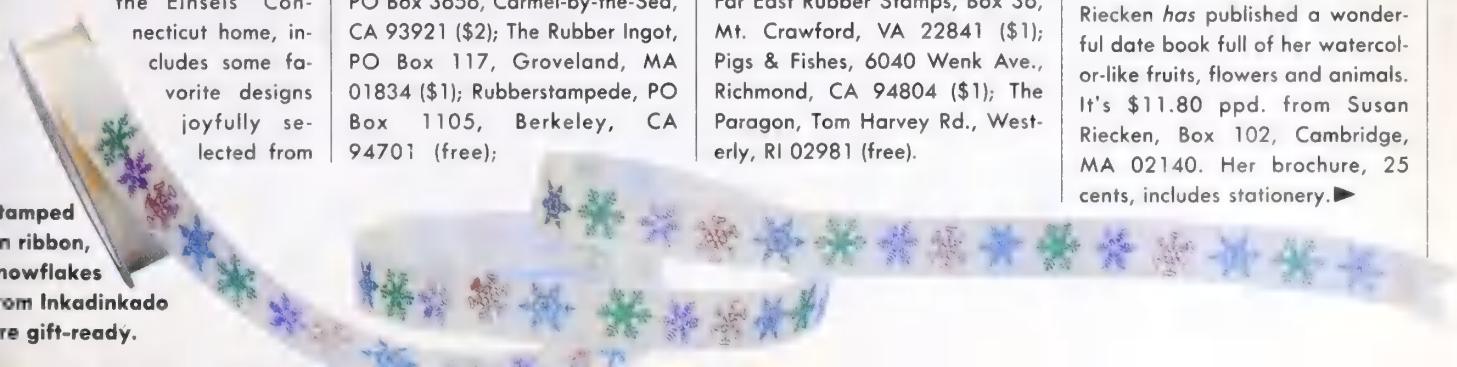
"It takes experimenting, fitting e shapes together," she says npishly, pointing to an array of ards the pair has exchanged for emorable events. This year's hristmas greeting *(above),* from the Einsels' Connecticut home, includes some favorite designs joyfully selected from their ever-growing collection. Herewith, mail-order catalog sources with their stamp of approval: Leavenworth Jackson, 175 Belvedere St., San Francisco, CA 94117 ($1.50); Gumbo, PO Box 606, Midland, MI 48640 ($3.50); Imprints Graphic Studio, PO Box 3656, Carmel-by-the-Sea, CA 93921 ($2); The Rubber Ingot, PO Box 117, Groveland, MA 01834 ($1); Rubberstampede, PO Box 1105, Berkeley, CA 94701 (free); Patrick & Co., 560 Market St., San Francisco, CA 94104 (free); Bizzaro Inc., PO Box 126, Annex Station, Providence, RI 02901 ($1); Inkadinkado, 102 South St., Boston, MA 02111 ($2); St. Simian Society Ltd., Box 1135, Madison Square, NY 10159 ($1.50); Far East Rubber Stamps, Box 36, Mt. Crawford, VA 22841 ($1); Pigs & Fishes, 6040 Wenk Ave., Richmond, CA 94804 ($1); The Paragon, Tom Harvey Rd., Westerly, RI 02981 (free).



STAMP ART

With tags made from hand-carved rubber stamps, Boston artist Susan Riecken's Christmas presents are cherished for their wrappings alone. Mini-block prints, her fruit and vegetable stamps are carved from school erasers using a fine knife. Then they're pressed on ink pads colored with her own combination of inks. Though these tags are limited to friends and family, Ms. Riecken *has* published a wonderful date book full of her watercolor-like fruits, flowers and animals. It's $11.80 ppd. from Susan Riecken, Box 102, Cambridge, MA 02140. Her brochure, 25 cents, includes stationery.►

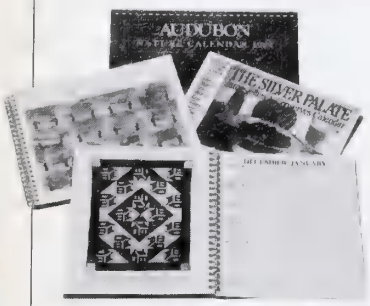




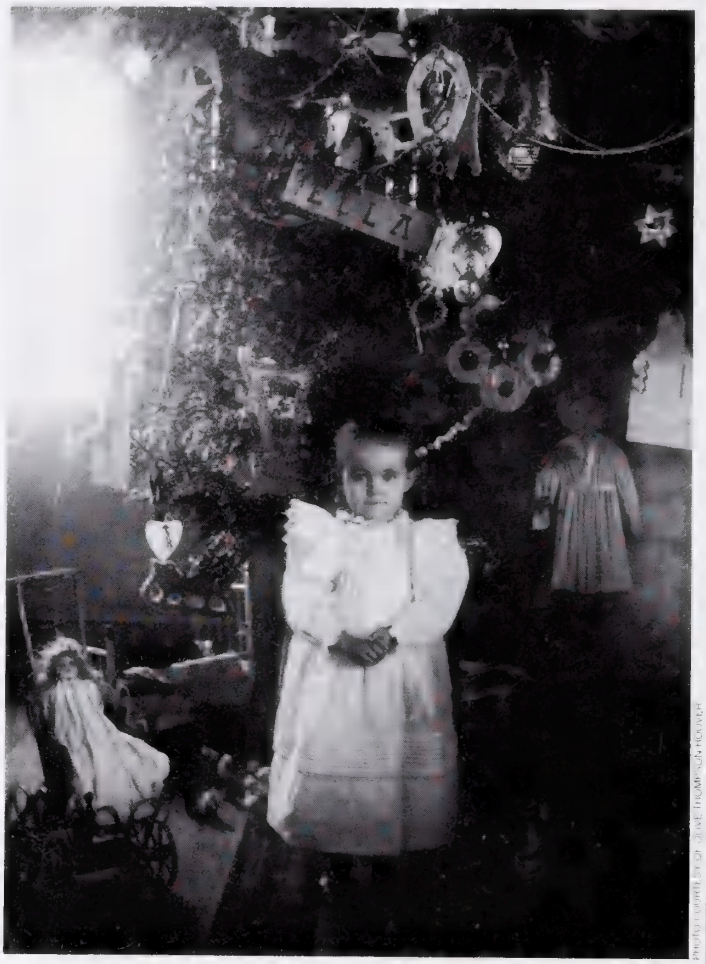
tamped n ribbon, nowflakes rom Inkadinkado re gift-ready.

HB LOOKOUT

UP-TO-DATE GIFTS



Now that sinister 1984 is here you can mark the year with some of the most engaging calendars. ● Signs of a publishing trend are food calendars culled from successful cookbooks, replete with recipes: *Glorious Food* ($10, Stewart, Tabori & Chang), *The Silver Palate Jams, Jellies & Conserves Calendar* ($5), *James Beard Regional American Food* ($8) and *Bread* ($5), all Workman. ● Museums, too, reach into their archives to create calendars, such as *Visions* ($10, Museum of Modern Art, NYC), *Metropolitan Flowers* ($9, Holt, Rinehart and Winston), *Masterpieces of French Impressionism* ($9) and *Winslow Homer* ($7.50),both Boston Museum of Fine Arts. ● For collectors, *The Quilt Engagement Calendar* ($9, E.P. Dutton) and the Winterthur Museum's *Collector's Engagement Calendar* ($9) present objects of affection, as does *Samplers* ($11), *Shaker Days* ($6), *Flora by Redouté* ($7.50), and *Victorian America* ($8), all Universe. ● Nature has inspired *Jacques Cousteau's Undersea World* ($7, Scribner's), *Rose* ($8, Workman), *Galaxies* ($7, Stewart, Tabori & Chang) and two new glorious Audubon calendars ($7 each, Scribner's). ● *P.S.* Letts of London Timeplan Diary has been bound in hand-painted paper by The Four Hands Bindery, $30 and $20. *(For more details, see Product Information.)*



VICTORIAN REPRISE

From the bows of Victorian trees and the pages of 19th-century songbooks comes a glimpse of a very different Christmas, documented by the Oral Traditions Project in Lewisburg, Pa. As shown by its new book *Holidays: Victorian Women Celebrate in Pennsylvania,* early ornaments *(above)* were often paper—foil covered lyres, crepe paper dressed dolls fashioned from advertising, tinsel-trimmed moons and stars, horseshoes hung upside down to let the luck run out. In addition to wonderful photographs of period ornaments, the book, written by Nada Gray, documents the first area Christmas celebrations (Dec. 25 didn't become a national holiday until the 1890s) and offers instructions for folded paper stars and patterns for cutout ornaments.

Also uncovered in the Oral Traditions Project's research were old arrangements of carols—an unfamiliar "Herald Angels," a forgotten "Gather Around the Christmas Tree." These and 12 other songs have been captured in a fine recording featuring eight vocalists and a 19th-century piano. *Herald Angels: Christmas Music in Pennsylvania 1820-1920* is $9.45 ppd.; the book *Holidays* is $10.75 ppd., both from the Oral Traditions Project, Union County Court House, Lewisburg, PA 17837.

The tree Ella Buss posed under in 1902 *(above)* was decked with handmade paper ornaments and a popcorn garland.

PET PRESENTS

This Christmas your four-legg or feathered friends are in some unique treats: ● With *Recipes Are For The Birds* hand, you can bake muffins mockingbirds (to serve on tr branches), cook up Finch Fries Cardinal Casserole. Written Irene Cosgrove, the tiny bo also suggests stringing peanuts the shell, dried fruit or chee cubes to create a Christmas g land for the birds; $4.50, Doubl day. ● If a dog is your be friend, consider a card that offe season's greetings and wishes f a "Bone Noel." Inside is a whi sically illustrated package Haute Canine biscuits, which al come in half-gallon jars; $17.9 ppd. and 10 ounce bags, $9.4 ppd. A set of three differe Christmas cards is $11.95 ppd Gokeys, 21 W. 5th St., St. Pau MN 55102. ● Mabel's portra *(below)* is surely the cat's meow Hand-painted on a 12-inch woo cutout, the likeness is from i



Mabel the cat *(right)* and he hand-painted portrait

namesake, Mabel's, 1046 Madi son Ave., NYC, NY 10021. Portraits can be made from color photographs of your pet, be it a cat, dog or an entire menagerie. And the paintings can include a favorite rug or pet toy. Allow three weeks for delivery. Prices begin at $110.►



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Drift into a world of sparkling color,
a special bouquet of freshness.
Sleep in a French flower garden,
with borders scalloped in a French accent.

And awake to Porthault's "Larkspur."

D. Porthault

FROM THE IMAGINATIVE WORLD OF DAN RIVER™

HB LOOKOUT

CHARMED ORNAMENTS



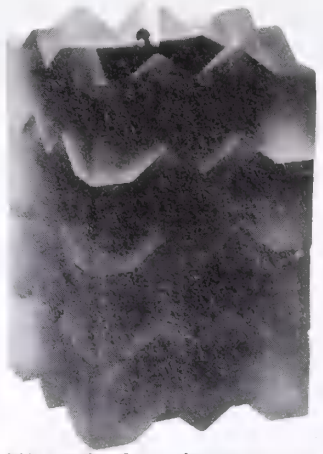
Come Christmas, Marston Luce's Washington, D.C., antiques shop turns into a haven for collectors of ornaments past and present: Victorian decorations, saved to sell for Christmas, are brought out and a tree is dressed with new handmade ornaments commissioned from craftsmen. This year's finds include a tin heart-in-hand ($6.50 ppd.), the wooden vinegar-painted horse and rider ($15 ppd.) above, new terra-cotta angels copied from gravestones ($7 ppd.) and sheep with needlework coats ($17 ppd.). To welcome the season, Mr. Luce is having an open house party on Dec. 1 in his shop at 1314 21st St. NW, Washington, DC 20037.

GREETINGS

We'd like to wish you a Merry Christmas in person at the Star of Texas Antiques Show, Dec. 9 to 11 in Houston. Editor in chief JoAnn Barwick and Katrin Tolleson, one of our decorating editors, will create two country room settings using antiques from the show. They'll have a tree with paper cutouts *(as on page 98)* plus one decorated with edible ornaments, which our contributing food editor, Martha Stewart, will show you how to make. In addition, Thornhill Farm columnist Dee Hardie will demonstrate the secret to the boxwood wreaths she hangs at home *(see page 160)*.

GOOD SCENTS

● Missoni is lighting up the holiday season with its new aromatic candles in festive red, purple, blue and yellow stackable glass holders *(below)*. Light one or all four—they'll fill your house with the same unique fragrance of Missoni's perfume and serve as a colorful accessory; $25 a pair, $45 for a set of four. ● For those who like fragrance to take center stage, Charles of the Ritz's new aroma disks will re-create Ocean Breeze, English Garden, Babbling Brook, After Dinner Mints or any of 40 different scents. You "play" the disk on a unit that activates the fragrance through heat. The disks are $1.50 to $5; the Aromance player, $20 at drug and department stores. ● A firm believer in only natural scents—the wonderful smells of mulled cider, a basket of cinnamon sticks—Peri Wolfman loves to put out a big bowl of apples that become richly fragrant as they ripen. For holiday glow, she burns unscented apple-shaped candles among the fruits in the bowl. The candles, which even have a green "leaf," are $7.50 each at Wolfman, Gold & Good Co., 484 Broome St., NYC. ● A perfect scent for Christmas is Rondelitia, a 16th-century formula with cloves, orange peel and lavender from Cherchez, 684 Lexington Ave., New York, NY 10021. Owner Barbara Orbach likes to scent a basket's worth of pinecones (one drop per cone) to add fragrance to the room and to toss in the fire. Rondelitia essential oil is $7 for an $\frac{1}{4}$-ounce bottle with an eyedropper; postage, $2.50. Cherchez's catalog is $2.



Missoni's four fragrant candles stack up to one striking, colorful accessory.



The faces of these New England country dolls, c. 1870, were obviously painted by the same hand.

COMING ATTRACTIONS

● Painted with berry stains and ink, folk art cloth dolls, such as this pair of sisters, are part of "Children's Children: American Folk Dolls" at the Museum of American Folk Art, NYC, Nov. 22 to Feb. 26. Curated by Wendy Lavitt, author of *American Folk Dolls* and the Knopf's collectors' guide, *Dolls*, the exhibit includes cornhusk and Indian dolls, figures with walnut and apple heads plus rare Amish dolls. ● Buried beneath Mexico City, the Temple of Tenochtitlan was discovered by accident in 1978. Now its newly excavated treasures—among them rare turquoise mosaics, an eagle warrior sculpture—are on display in "Art of Aztec Mexico" at the National Gallery of Art, Washington, D.C., through Jan. 8. ● "Kandinsky: Russian and Bauhaus Years, 1915-1933" shows a cross section of the artist's versatility—furniture, painting, tableware and prints. At the Guggenheim Museum, NYC, Dec. 9 to Feb. 12. ● "The American Interior" offers glimpses of homes, workplaces and churches through the eyes of artists such as Winslow Homer, Edward Hopper and James McNeill Whistler. At the Fine Arts Museum of San Francisco, through Jan. 1. ● A wonder for children and adults, "The Toys and Joys of Christmas" at the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Va., Dec. 10 to Jan. 1, shows a giant 18th-century-style dollhouse with rooms decorated for Christmas plus historic toys from the museum's archives. Replicas of some of the toys have been made for children to try out. ● Experience Christmas c. 1850 at the John Brown House in Providence, R.I., which will be dressed with historic finery and open for house tours from Dec. 2 to 9. Festivities include toy making, tree trimming and storytelling.■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

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Standing pilot gas furnaces often deliver about 60¢ worth of heat for every dollar of fuel consumed.

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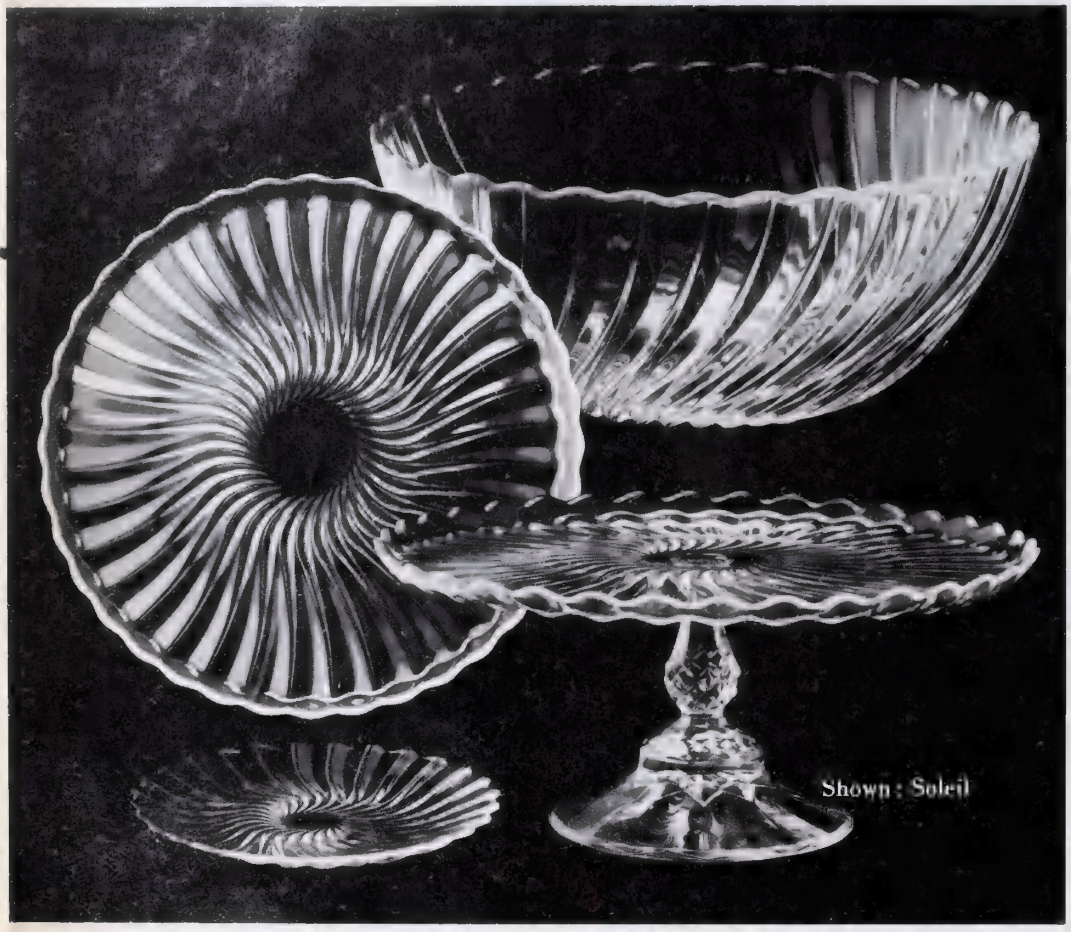
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Cristal d'Arques is the world's most cherished genuine lead crystal for good reason.

Only genuine lead crystal captures every pinpoint of light with such unparalleled beauty. And Cristal d'Arques combines that brilliance with exquisite french design and craftsmanship.

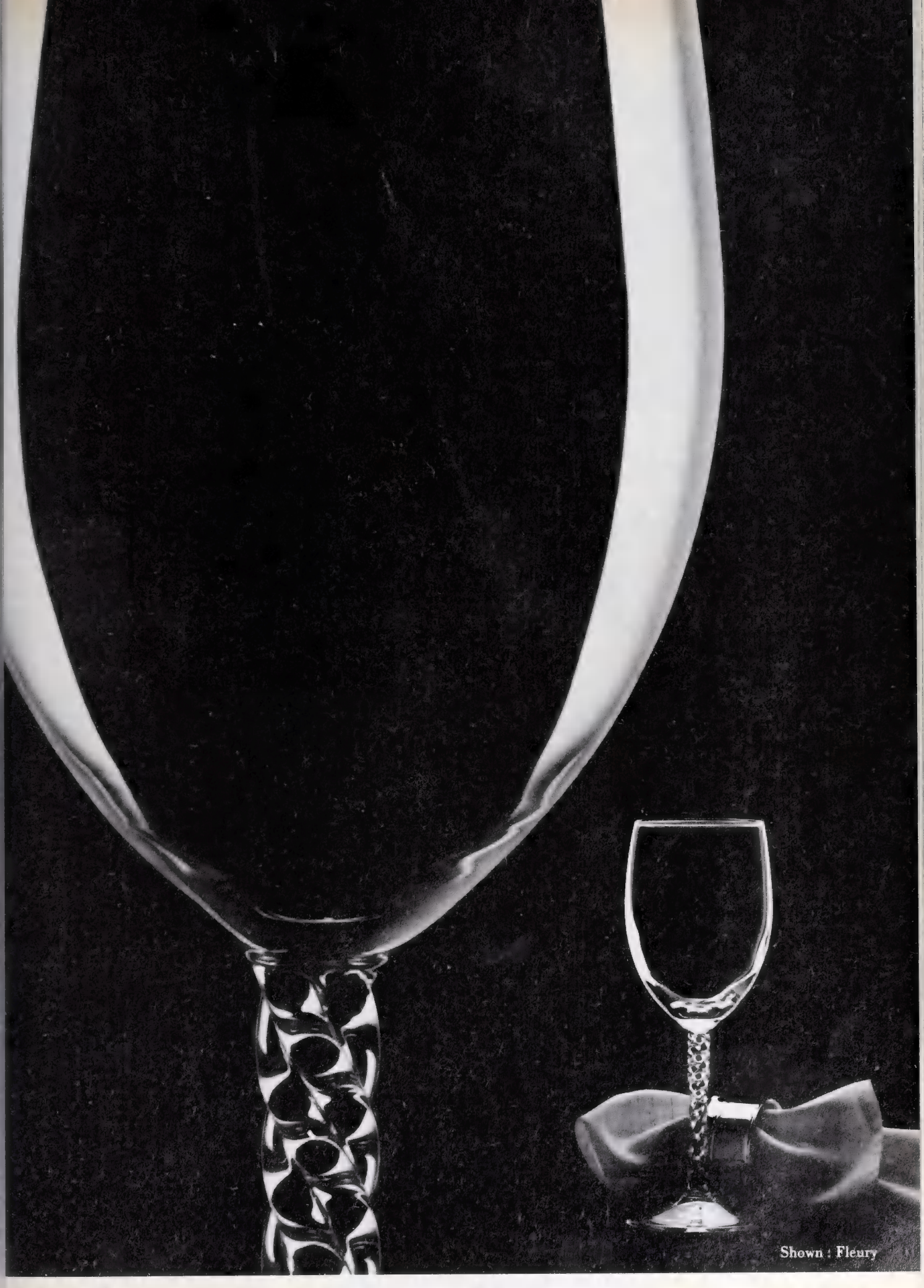
In the complete collection of Cristal d'Arques stemware, barware and gift accessories, you can see quality that fits your style of living and of giving.

See Cristal d'Arques and you'll see the light.

Patterns begin at $6 a stem.

cristal d'arques

DURAND


Shown : Fleury

GUEST SPEAKER

A VICTORIAN CHRISTMAS IS RE-CREATED EACH YEAR IN THE HOUSE WHERE MARK TWAIN AND HIS FAMILY ONCE LIVED

For five years Wynn Lee has been director of the Mark Twain Memorial in Hartford, Conn., the house where Twain (Samuel Clemens) lived with his family for 17 years. Before coming to Hartford Mr. Lee was director of Belle Grove, a National Trust house in the Shenandoah Valley. He now lives behind the Mark Twain Memorial in a delightful carriage house.



EDWARD OLEKSAK

Wynn Lee beside the decorated schoolroom mantel

What we think of as an old-fashioned Christmas—tree, wreaths, garlands, presents, family-related rituals—is Victorian in origin, and there is no better place to see exactly what it looked like than at the Mark Twain Memorial in Hartford, Conn. Each December the 1875 Victorian Gothic house is decorated just as it was when Samuel and Olivia Clemens lived here with their three daughters. Evergreen garlands festoon the dramatic stairwell in the wood-paneled hall, an elaborately trimmed tree stands in the library, and stockings and presents decorate the second-floor schoolroom mantel.

"Christmas was very definitely a Victorian creation," says Wynn Lee. "Before 1840, Christmas was not celebrated to any great degree in New England—Thanksgiving was the important holiday. But by the last quarter of the century Christmas had become the major focal point of the year. Festivities and decorations were much more elaborate than they are today. The Clemens family devoted a great deal of time and energy to Christmas, and I don't think it was unusual.

"Just after Thanksgiving Livy Clemens closed off the downstairs guest room. It became the present room, and the children were forbidden to go in. She spent a great deal of time in there putting together presents: baskets of food for the poor as well as handcrafted things to give to family and friends. Every year we heap that room with all kinds of presents to make it look as it did back then.

"Mr. Clemens did not work quite as hard as his wife and at times felt that Christmas was overdone. It *did* become very hectic with many dinners, receptions and friends dropping by all day long on Christmas. Although it was not his favorite time of year, Clemens certainly could get into the spirit of things. Sometimes he would dress up like Santa Claus and run around pretending to warm himself after a long drive in the snow. And once he wrote his oldest daughter, Susy, a letter he signed 'Your loving Santa Claus, Palace of St. Nicholas in the Moon.'

"We are very lucky to have letters like these as well as quite a lot of evidence about how the family decorated and celebrated. Our records indicate that except for the second-floor schoolroom the Clemenses really only decorated the first floor. We know that they wrapped evergreen garlands around the banister of the stairway, looping it through the balusters, up to the second or third floor—probably because you can see all the way up from the hall. We do that every year and tie a bow on the newel post. We also swag the door frames with evergreen garlands, fill the Clemens epergne on the dining table with holly and stock the small conservatory with poinsettias and miniature orange and lemon trees.

"The Christmas tree is in the library because there's a large nook there—a big bay window—which seems like an ideal place. Also the library was where the family always gathered in the afternoon for stories. We have a wonderful collection of antique ornaments that we put on the tree, but we also make paper chains, hang strings of popcorn and cranberries. We try to have a lot of handmade ornaments because that's what most people hung on their trees. They also hung small presents—fans, gloves, jewelry—things that would not weigh it down.

When asked why he and his staff go to such great lengths to decorate for Christmas, Mr. Lee explains: "We are trying to give *everyone* the feeling that Alistair Cooke had when he came through the house. He said, 'This house looks as if the family had just gone out for a walk and is coming back to tea.' At Christmas we hope to create the feeling that the family has gone out for a sleigh ride, soon to return and gather in the library where Mrs. Clemens will read *A Visit from St. Nicholas.*" ■

—ELIZABETH H. HUNTER



The new '84 Ford Tempo. Technology never felt so comfortable.

The inside story.

Tempo's interior is a computer-refined compartment for five. Computer-designed placement of seats, door, roof and window areas afford maximum space efficiency.

Even Tempo's front-wheel-drive configuration was designed to provide more interior room. Since there is no drive shaft, there is no large hump to rob valuable floor space. In fact, Tempo actually has more rear room than a Mercedes 300D.*

For driver's convenience, controls are all placed within easy reach. For added ease, wipers and washer, directionals, high-beams and flash-to-pass are located on the steering column itself.

Technology that works for you.

Outside, a unique aerodynamic shape channels the wind over and around Tempo to help increase fuel efficiency. It also directs the airflow, reducing overall lift for improved stability and directional control.

Its front-wheel drive delivers all-weather traction, while its four-wheel independent suspension provides a smooth ride.

Plus, Tempo has the world's most advanced automotive computer, the EEC-IV. It processes up to 250,000 commands per second. Coupled with Tempo's 2300 HSC (High Swirl Combustion) engine, you get quick power response from a standing start and at cruising speed.

Best-built American cars.

When we say "Quality is Job 1," we are talking about more than a commitment. We are talking about results. An independent survey concluded Ford makes the best-built American cars. The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S. And that commitment continues in 1984.

*Based on EPA Interior Volume Index.

Have you driven a Ford... lately?

Ford



COUNTER CLUTTER VS



General Electric has the most intelligent solution to the problem of counter clutter—the GE Spacemaker™ appliances.

Since they mount under your cabinets, they won't clutter up your counter.

ABOVE ALL, THEY SAVE COUNTERSPACE.

The Spacemaker™ drip coffeemaker is the newest member of the GE counter intelligence team. Simply set the timer the night before and wake up to great, freshly brewed coffee.

And when it's not brewing great coffee, it's not taking up counterspace.

OUT OF THE WAY, NOT OUT OF REACH.

With the GE Spacemaker™ electric can opener, you can open up cans, bottles and even plastic bags—as well as your counterspace.

GE IS A TRADEMARK OF GENERAL ELECTRIC CO

COUNTER INTELLIGENCE



Then there's the Spacemaker™ electric knife with its own wall-mount storage bracket to save more space.

And the Spacemaker® microwave oven helps you prepare meals in minutes while it sits snugly over your range.

The GE Spacemaker™ appliances; helping you fight counter clutter with counter intelligence.

For more details, call the GE Answer Center,™ 800-626-2000, toll-free.

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BRIGHT

The taste that outshines menthol – and leaves you with a clean, fresh taste.



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SPECIAL ADVERTISING SECTION

NEW WONDER PRODUCTS TO ENHANCE YOUR HOME

The world of consumer electronics is neither remote nor futuristic. It's here, it's now, as tangible as today—with tantalizing new products entering the marketplace, from the smallest cameras to big-screen TVs. Audiotapes, videotapes, videodisks, computer hardware and software—these words have joined our vocabulary, and the items themselves already enrich our lives. The section that follows shows off a bounty of new gift ideas you'll want to consider for your family, for the people you care about and for your home. ▶



Opening photograph by John Tenison

TUNE IN TO THE LATEST

Revolutionize your home with the newest video equipment.

When Heinrich Hertz first oscillated electromagnetic waves back in the 19th century, little did he know the trouble people in this century would have finding space for loudspeakers in their living rooms.

Hertz's discovery was, of course, a seminal event that led to the electronics revolution. Without that revolution, today's home would be a far different place: no television, hi-fi, telephone, microwave oven, videocassette recorder (VCR) or videodisk player. And what makes electronics in the home so exciting—putting aside the problem of where to place those speakers—is that the products themselves are in an endless state of change and improvement. While last year's sofa may be just as up to date next year, the same thing cannot be said of last year's home electronics.

Despite the fast-changing nature of home electronics, 1983 stands out as a year of more-than-ordinary progress—that will be amply evident to the shopper who examines the offerings in any well-stocked electronics store this holiday season. Anyone interested in Christmas gift giving will not only discover a vast range of models, features and prices available, but will also find that the products have definitely been upgraded.

Even that old friend, the family television set, has been given the treatment: squared-off picture tubes, more versatile remote control devices, stereo sound capability, to mention a few specifics. Stereo has also entered the VCR field. Some of the products have been given better sound and are so reduced in size they take little more room than the old family Bible. Change is also occurring in videodisk players, second cousin to the VCR, even though this product is among the most recent arrivals in the American home.

While evolutionary changes have marked video products during the past year, the changes that have occurred in computers, telephones and hi-fi must be described as revolutionary. Home computers have become available at extraordinarily low prices with capabilities that rival those of far more expensive machines a few years ago. Telephones have been endowed with a great range of new features, including units that automatically call the firehouse or police station in case of trouble.

For years the electronics industry has been awaiting the arrival of digital audio-disk players, soon to become familiar to the public as DAD players. Derived from space-age technology, these devices—which play up to 60 minutes of music on one side of a disk less than five inches in diameter—could replace the generations-old phonograph in 10 years.

But to get a fuller idea of just what the electronics revolution means in terms of gift giving for 1983, it is necessary to delve more deeply into what has taken place. And since television is the most ubiquitous of all the products, let's look at this category first.

THE MULTIPURPOSE TELEVISION SET

TV has become the focal point of the electronics revolution in the home.

It wasn't so long ago that the family television set was a drudge. Not so anymore. The TV set has been glamorized to become the focal point of the electronics revolution in the home.

As television becomes increasingly complex, the customer is faced with perplexing buying decisions. No longer are they based only on such simple issues as screen size, design and price; factors such as video games, computers, VCRs, videodisk players and cable must be considered. And it is not only today's needs that must be planned for; tomorrow's are important as well. Manufacturers are preparing for teletext, a means of transmitting a variety of written information on the television screen. One manufacturer has already introduced a teletext decoder. Using the decoder, a TV viewer will be able to sample a variety of text material—from sports scores to business briefs.

To live comfortably with your multipurpose TV set, you should consider a set with jacks for both audio and video. This eliminates repeated fiddling with the screws and wiring of the antenna terminals. And there are more sophisticated solutions. Last spring, Zenith introduced the Advanced System 3 set, which permits electronic switching between a maximum of four different program sources—cable or subscription TV, VCRs, videodisk players, video games and personal computers. An optional purchase will make it possible to use Zenith's Space Command remote control system with the set.

Sony is equipping some of its new 13-inch Trinitron models with a Home Interface Terminal. The plug goes on the front panel of the set and accepts connections for games, computers and VCRs. The first model in production is the KV 1331 at $399.95.

RCA's solution to the problem is its Digital Command Center. The device allows the user to control the TV set, projection TV, VCR or videodisk player and works with selected RCA products. ►

PROJECTION

PRESENTING THE END OF THE DARK AGES.

RCA INTRODUCES ITS BEST AND BRIGHTEST GENERATION OF BIG-SCREEN TV'S.

BIG, BRIGHT AND BEAUTIFUL. The picture you see on RCA's big 45-inch screen (measured diagonally) marks the beginning of a bright new era. Its remarkable 65% increase in peak brightness and 200% increase in contrast make it light-years ahead of earlier RCA projection sets. Watching projection television in the dark is a thing of the past.

Another improvement is a big, crowd-pleasing viewing angle that makes just about every seat in the house the best seat in the house.

VIDEO MONITOR CAPABILITY. Our high-performance giant is also a video monitor. Its convenient system of input/output jacks lets you hook up your video cassette recorder, videodisc player, and stereo for maximum enjoyment.

SIZE ISN'T EVERYTHING. RCA's best and brightest features our exclusive Digital Command Center. The total control remote control that enables you to switch from broadcast to VCR to videodisc viewing at the touch of a button.

All of this comes wrapped in the most compact cabinet in RCA big-screen history. To see our best generation of big-screen TV's ever, visit your RCA dealer.

It promises to be a most enlightening experience.

For more information and a free copy of "Living With Video" (a $2.50 retail value), write: RCA Consumer Electronics, Department 32-312P, P.O. Box 1976, Indianapolis, IN 46206.

WE'LL OPEN YOUR EYES. RCA



TELEVISION

A WIDE RANGE OF SCREENS

Brighter television pictures are the result of improvements in technology.

Another recent change in state-of-the-art TV is the so-called full square tube, available this year from Toshiba and Hitachi. Sets with similar tubes will be offered by a great many other makers in the next year or two. Basically they offer the viewer a squarer, flatter screen. The familiar 19-inch set will be expanded to 20 inches, and other screen sizes will grow proportionately.

If these larger screens are still not adequate to your needs, consider projection television. It is more dramatic than the picture you get on a standard TV console; because of added electronic components and special lenses, it is also more costly, ranging in price from around $1,800 to more than $3,000.

The granddaddy of all projection television is the two-piece unit introduced many years ago and still in widespread use. While such units are commonly regarded as having the best picture, there is the obvious problem of where to keep the projector when you're not using it. As a result, some projectors have been designed into cocktail tables; others have been placed on wheels so they can be moved aside; still others can be suspended from the ceiling. One new design has projector and screen mounted in a single cabinet.

Another solution—the latest and perhaps most effective—is the so-called rear-screen projector. In this design the beam from the television is "bent" by special lenses and projected on the rear of the screen. This allows manufacturers to design products with screen sizes up to 45 inches in cabinets not much larger than consoles with much smaller screens.

A recent example of a new product in the rear-screen category is **RCA's projection screen TV with a 45-inch-diagonal screen.** The company claims a 65 percent improvement in brightness over their previous 45-inch models, plus 200 percent improvement in contrast. The new set was introduced last spring at $2,999.95; a full-door version lists at $3,299.95.

GREAT VCR VALUES...

There are so many products, the smart shopper is sure to find just the right one.

VCRs are available for as little as $300, although most are sold in the $450 to $600 range. If you are interested in simple basics—that is, a machine that records off the air, plays prerecorded videocassettes and can be preset to record a single program off the air several days in advance—they are available for under $400. It is best to consider your needs before you shop, then shop with care. Remember that the machine you want is available; to find it you'll need to do some smart shopping. Reason: Manufacturers perceive the marketplace and their place in it differently. Some feel that the front-loading feature, which allows you to put the VCR on a shelf like a hi-fi system, is so important that other features can be sacrificed to achieve a popular selling price. The question is, do you want or need front loading at the expense of another feature?

Another point to consider: How will you use your VCR? If you record a great deal, there are machines you can preset to record programs off the set at different times from different channels. Example: The new **Sanyo VCR 6800** is a front-loader with an advanced timer mechanism that permits as many as eight different programs to be recorded over a two-week period. The Sanyo also has a wireless remote control.

There are other features you may want to consider. Do you plan to buy a video camera? Be careful, because not all machines accept them. The same is true if you have cable TV or if it is coming to your area. Make sure you get a cable-ready model. What about stereo capability? At present, anything you record off the air is monaural. But TV stereo is coming, and you may want to be ready for it.

How about special effects? There are units available in the medium and upper price ranges that provide fast forward and reverse that are clear enough so you can still see the picture. This feature is important if you want to find a specific place on the tape—for example, a home movie you have made.

VCRs have had most of these features for some time, although stereo began to blossom just this year. But there is another feature associated with sound reproduction that is new for VCRs: hi-fi. This was introduced into the Beta format this year, and the VHS group of companies is expected to have its own version of hi-fi sound next year. The Beta group—represented in the United States by such companies as Sony, Toshiba and Sanyo—says that the technology involved is different from sound-reproduction techniques of conventional VCRs, which employ slow recording speeds for audio. Beta hi-fi is recorded by video heads functioning at a high rate of speed. The stereo sound is frequency modulated and recorded together with video chrominance and luminance, two of the fundamental aspects of video recording. Proponents claim that Beta hi-fi has audio qualities equal to open-reel tape recorders. ►

NOW, CLEAR CLEAN SPECIAL EFFECTS.

If you study a tape of your future Olympic medalist—or any other tape—on an ordinary VCR, you'll probably get a bad case of the jitters: distortion in slow motion, distortion when you freeze frame, distortion when you advance single frames.

Sanyo has put an end to these performance jitters with the VCR 6800. It has four heads instead of the two most others have. So you'll always get clear slow motion playback (at 1/5th, 1/10th, or 1/30th normal speed), clear freeze frame images, and automatic single frame advance with almost slide show quality.

But Clear 4-head special effects aren't all. The VCR 6800 is front-loading, Beta II and III compatible, has a 14-day/8 event timer and a 105 channel cable-ready tuner. And you control it all from a distance with a 16-function wireless infrared remote control.

See your Sanyo dealer soon and compare the VCR 6800. The difference couldn't be clearer.



Simulated TV picture

SANYO

Official Video Products of the Los Angeles 1984 Olympics



ANNOUNCING THE END OF PERFORMANCE JITTERS.

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SPECIAL ADVERTISING SECTION

NEW WONDER PRODUCTS TO ENHANCE YOUR HOME

VIDEODISKS AND TAPES

Choose optical or laser for excellent quality and special effects.

Another device that has resulted from the electronics revolution is the videodisk player, a product that simply plays movies on the TV screen from disks. It does not record. There are two types: the optical, or laser, disk players and the CED players.

The CED system is available at a substantially lower price than the laser version and can be found in stores for under $300. This machine has no special effects, however, and no stereo. As features improve, prices rise in the line.

RCA's new random-access videodisk player can be programmed to play a segment of any disk repeatedly or, in the case of a disk that has been banded appropriately, up to five bands in any desired sequence. A specific point on the disk can be indexed so the viewer can return to that point at any time.

In truth, the type of software offered by manufacturers is almost as important as the choice of machine—particularly if your objective in buying a videodisk player is to set up your own home library. One format may have a better selection of the type of material that interests you than the other. Indeed, being able to set up a disk library is one of the chief benefits of buying a videodisk player instead of a VCR. Disks are substantially less costly than prerecorded videocassettes. Moreover, monaural CED players are available for much less than even a low-priced VCR, and both the laser and stereo CED formats are about comparable to medium-priced VCRs.

BLANK TAPES

Blank videocassettes are becoming nearly as ubiquitous as camera film. The products are available, of course, in both VHS and Beta formats from a variety of manufacturers under a number of brand names. Prices of blank tape vary by length and quality, but range generally from about $7 to $12. Somewhat costlier, but well worth the investment is the new **Maxell HGX Gold,** a premium-quality videotape produced by a new manufacturing process that delivers superior picture and sound quality plus greater longevity and durability.

COMPACT DISK PLAYERS

No more rumble, wow or flutter—instead what you get is crisp, original sound.

Nothing that has happened in consumer electronics this year surpasses the changes in hi-fi that occurred with the arrival of compact disk players. These audio products produce up to 60 minutes of music from a gleaming silver disk about five inches in diameter. Instead of the familiar stylus of conventional phonographs, the compact disk is "read" by a tiny laser.

In conventional sound-transmission systems, electromechanical devices recreate the sounds. The phonograph needle, for example, sets up mechanical vibrations in a cartridge that converts them into minute electrical pulses. The signals are then transmitted to the loudspeaker in more powerful form, making the magnet-backed cone vibrate and produce the sounds we hear. The same electromechanical system is used in the conventional recording process—a technique called the "analog system" because it parallels the original music in a continuous way. The new process is called "digital" because the sounds are broken down into infinitesimal electronic "packets" based on the binary code used by computers. This process re-creates—electronically—an identical copy of the original music. Gone are such conditions as rumble, wow and flutter caused by the electromechanical devices in conventional phonographs.

And because there is no physical contact between a stylus and the disk, as there is in conventional record players, there is no wear. Theoretically at least, a disk can last indefinitely. Moreover, because the laser beam can move quickly and easily from one side of the disk to the other, it is possible for a user to play any sequence on the disk and go forward or backward in the search mode.

Prices for digital audiodisk players start at around $700 and range up to over $1,000. A sufficient number of disks is expected to be available to attract a sizable number of buyers this Christmas, although supplies of the new product will be limited for a little while, at least.

Progress in conventional audio equipment this past year was evolutionary, not revolutionary. Linear tracking turntables are appearing in greater profusion and at lower prices. Remote control is gaining more attention from consumers because of its widespread use in television and VCRs. The AR Stereo Remote Control is a relatively inexpensive ($159.99 when introduced) unit that adds basic remote control capability to an existing hi-fi system. This hand-held wireless transmitter performs up to 15 functions via eight keys.

Meanwhile, stereo-capable AM radio receivers are becoming available. Sansui Electronics, for example, introduced a home tuner that receives four AM stereo broadcasting systems. The AM stereo/FM stereo tuner also features quartz Phase Lock Loop synthesis tuning and preset memory for eight AM and eight FM stations. It was introduced at midyear at a list price of $400. ►

WITH MAXELL VIDEO TAPE, EVEN AFTER 300 PLAYS YOU CAN STILL SAY...



"Play it again Sam"

Every Maxell video tape is destined to become an old favorite.

Because as well as delivering a great performance Maxell video tapes are designed to give you a lasting one.

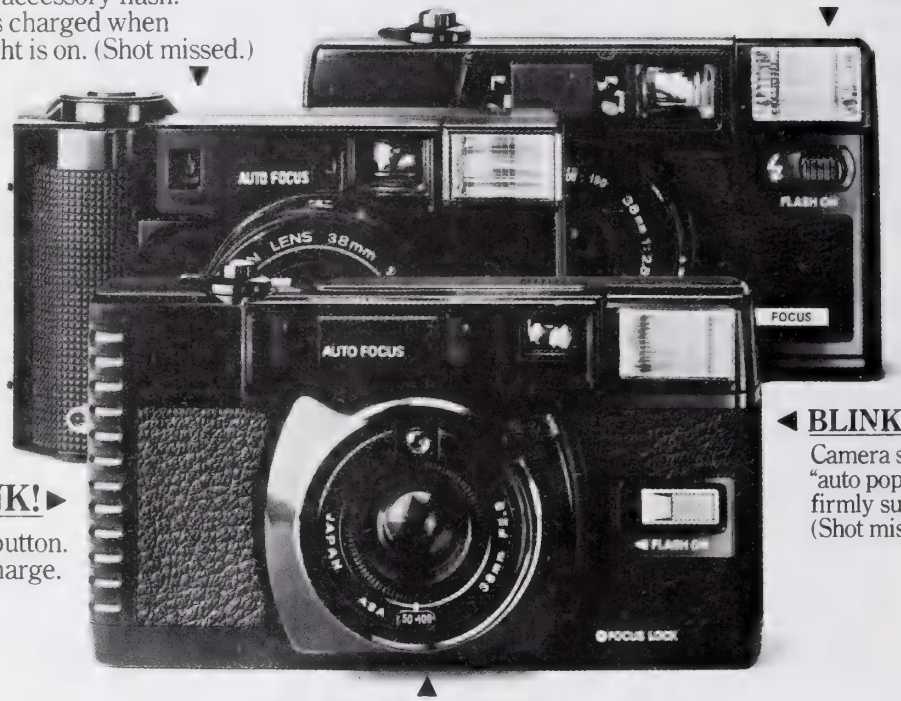
So try Maxell VHS or Beta. The video tape you'll appreciate more and more... as time goes by.

maxell®
IT'S WORTH IT.

While other autofocus cameras are telling you what to do,

BEEP!
Clip on accessory flash. Flash is charged when pilot light is on. (Shot missed.)

BLINK!
Too dark. Slide flash switch. Wait 9 seconds. (Shot missed.)



BEEP! BLINK! ▶
Depress flash-on button. Wait for flash to charge. (Shot missed.)

◀ **BLINK! BLINK!**
Camera shake. Flick on "auto pop-up flash." Or firmly support camera. (Shot missed.)

CAUTION LIGHT!
Wait for motor to move up flash but don't take picture until you hear beep. (Shot missed.)

Taking terrific 35mm color pictures has never been as automatic as with the Nikon One-Touch.

For example, when there's not enough light other autofocus cameras remind you with blinking lights and sounds that it's time to pop up the flash. Or keep you waiting until the flash is fully charged. Either way you'll probably miss the shot you wanted to take.

With the Nikon One-Touch, however, the flash pops up automatically. And is ready to shoot when you are. An important innovation when you consider that over 50% of your pictures will probably be taken with flash.

Everything else is automatic too.

The Nikon One-Touch is so automatic you don't have to thread the film, advance the film, focus, or set the exposure. In fact, you don't even have to worry about rewinding the film. It's all done automatically.

There's even a control that automatically reduces dark shadows when you have to take pictures facing the sun.

Amazingly compact.

The One-Touch is also the most compa

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the Nikon One-Touch has already taken the picture.



n camera Nikon has ever made. So light,
t, it weighs less than 13 ounces.
So if you're interested in taking great
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ra that has to tell you what to do, when
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The Nikon One-Touch.

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The Nikon One-Touch L35 AF

SPECIAL ADVERTISING SECTION

NEW WONDER PRODUCTS TO ENHANCE YOUR HOME

COMPUTER VERSATILITY

With new options and mass-market prices, personal computers are reaching even wider audiences.

When you first think of owning a computer you may wonder, "If I've lived this long without a computer, why buy now?" The answer, of course, is to make life more efficient, more interesting and perhaps more challenging. The next question is, "What can I do with it?"

Suppose you have a small business and send out a lot of letters. A computer with a word processor and printer not only will help you write letters without ending up with a pile of crumpled papers around you, it will also print out multiple copies. In addition, a computer will help you keep a budget for that small business and for household expenses as well. There are software programs for checkbook balancing, keeping mortgage records, real estate programs, recipes and even meal planning. With some meal-planning programs you can enter the types and quantities of food you have on hand and the number of people you wish to serve. The computer will plan whole meals for you.

Computers can also be used for hobbies and are great for keeping track of such things as coin and stamp collections. For the literary buff, there are programs for indexing quotations.

Computers are excellent educational aids. There are a great many programs available for building basic skills in reading, writing and math. These not only help youngsters master a subject, but get them accustomed to working with computers. There are also advanced educational programs for mature students.

Adding impetus to the growth of the home computer industry are the steady evolutionary changes being made in the product. Commodore offers two computer models that can pretty much satisfy the home computing needs of most families. The **Commodore VIC 20** is suitable for those who need a device to handle household financial matters and, of course, accommodate video games. Its 5K memory can be expanded to 32K with the purchase of a special expansion module. (Note: "K" stands for 1,000 bytes, a byte being one character or one numerical or mathematical symbol.) For more complex home computing requirements there is the **Commodore 64** with 64K memory that enables it to handle a broader selection of software: games as well as household finance, educational and business programs. Both models are well known for their good color graphics and generous-size, easy-to-use keyboard.



Commodore 64

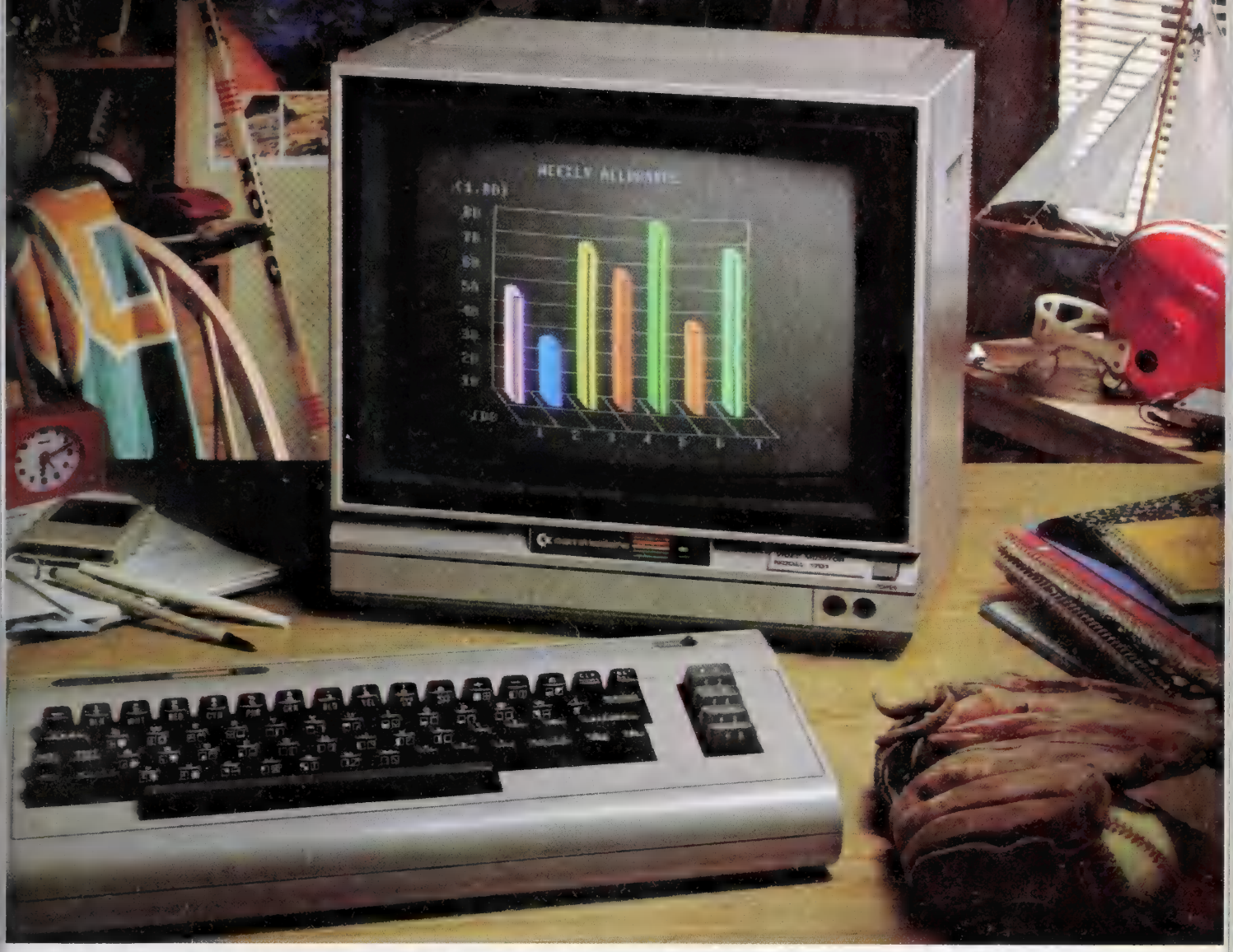
EVEN IN THE KITCHEN...

Let push-button microwave ovens do the cooking for you.

While the technology revolution has not affected kitchen appliances as much as consumer electronics, there has been impact, particularly in microwave ovens. Three new technologies have emerged. But before we talk about what's new, let's review how conventional microwave ovens work. The cookbook advises the user on power settings and the amount of time for cooking. The user then sets the controls for the proper level and time. Temperature probes added in recent years help the process along.

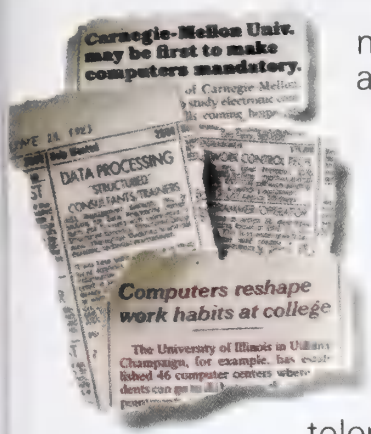
In the past two years, another system has emerged in which the user simply pushes the number on the oven corresponding to the number of the particular food to be cooked. Using information stored in its electronic memory bank, the oven cooks the food according to stored instructions. Among the companies offering such products at present are Litton and General Electric.

Recently, Sharp and Toshiba introduced their own approaches to the major objective of the microwave-oven industry: automation. Sharp's unit has a sensor that detects the gases emitted by cooking food and shuts the oven off when these gases reach the prescribed level for the food. All the user has to do is punch the button that corresponds to the foodstuff being prepared. ►



INSTEAD OF SAVING FOR YOUR KID'S EDUCATION, MAYBE YOU SHOULD BE SPENDING FOR IT.

We'd be the first to encourage parents to save for their kids' education. But money alone isn't enough to get anybody into college. Let alone through it.



At more and more colleges today, computer skills are becoming mandatory. And at some colleges, those skills are required for admission itself.

But with saving for tuition and room and board, who has money for computers? One answer is the Commodore 64.™

The Commodore 64 gives you a powerful 64K memory. That's as much memory as either the Apple® IIe or the new IBM® Personal Computer. But at far less than half the cost.

You also get full-color graphics, a nine-scale music synthesizer, and a wide range of software.

The Commodore 64 interfaces with all the peripherals you could want for total personal computing: disk drives, printers, and a telephone modem that's less than $100.

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SPECIAL ADVERTISING SECTION

NEW WONDER PRODUCTS TO ENHANCE YOUR HOME

"SMART" PHONES

Now let phones remember numbers for you and even protect your home.

The familiar telephone offers such an array of new features that it can almost be considered a new product. But before exploring them, lets look at what has been happening in this field. Within the past few years a series of decisions by the FCC has changed the old dependence on the previous distributor. It is now possible to purchase a telephone as you would other home appliances. However, be sure you go to a store that is fully equipped to fill your needs, one that offers a wide assortment of telephones and has a sales staff capable of explaining features and functions. This is especially important because today's phones can do far more than make point-to-point calls, but you will need the guidance of someone with experience to help you select a telephone that has what you need. Be sure the store can advise you on installation procedures. These are simple so long as you have a modular wall jack. If you don't, then information from the retailer is important.

And now the product story: Probably the most significant telephone advance for 1983 was the introduction of many more models of "smart" phones. From AT&T Consumer Products comes the new **Genesis Telesystem,** which has a host of futuristic electronic conveniences, including one device that will time your phone calls (up to nearly 100 minutes long), another that will provide one-touch calling of up to seven frequently called phone numbers. Another AT&T innovation, **Emergency Call System,** will report a medical alert instantly and, working in tandem with a smoke or fire detector, signal your local firehouse that an emergency exists.

EXOTIC PHONES

If you make a lot of long-distance calls—particularly to overseas locations—there are phones that can make your life easier. Moog Telecommunications of Buffalo, N.Y., has introduced The Operator. This microprocessor-controlled whiz can remember 111 phone numbers even if some of them are as many as 28 digits. It also connects you to Sprint or MCI at the touch of a button.

There are also "smart" phones that can interface with computers and/or devices called modems that have access to central data banks. These banks provide a variety of information services, from financial data and news reports to weather reports and agricultural information.

One new product that is adding convenience is the cordless phone. These devices are ideal for saving steps around the home. Many of them, however, have forced owners to take steps back to the point of purchase. Earlier this year the return rate was running as high as 30 percent. It pays to shop very carefully.

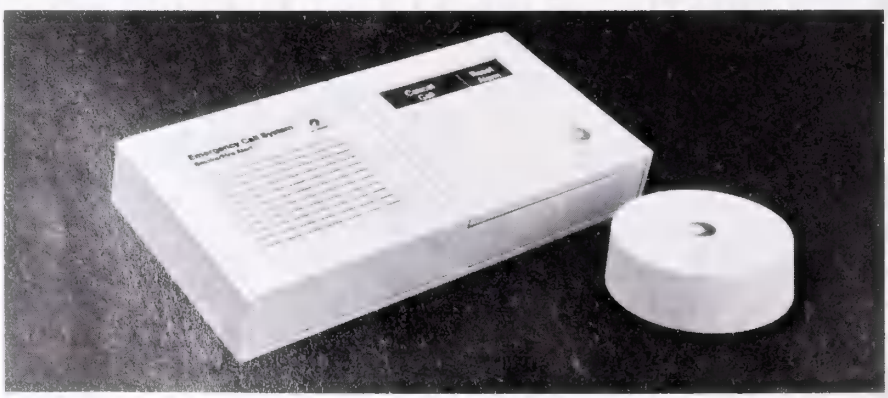
One big problem has been reliability. Some cordless phones simply don't work properly. Another problem is interference. Improperly screened, a cordless phone can allow a person to overhear a neighbor's conversation or vice versa. It is also possible for calls to be inadvertently billed to a neighbor's number or vice versa. These problems are avoidable if you put the right questions to a salesperson—and, of course, get the right answers. Quality cordless telephones provide safeguards against interference.

Another cautionary note involves the use of the base station. In many cordless phones the base does not have a speaker phone nor is it equipped for dialing. This can be a problem in homes without a main telephone. When Dad, expecting a call, goes out to weed the garden and has his handset with him, Mom has no way to make or receive a call. The answer to this difficulty is to buy a base station with dialing capability and a speaker phone or to have two handsets—one to stay at home base, the other to travel. If you choose the latter course, remember to buy a base station that accepts two handsets. All of this can be clarified and explained by a trained salesperson.

AUTOMATIC ANSWERING

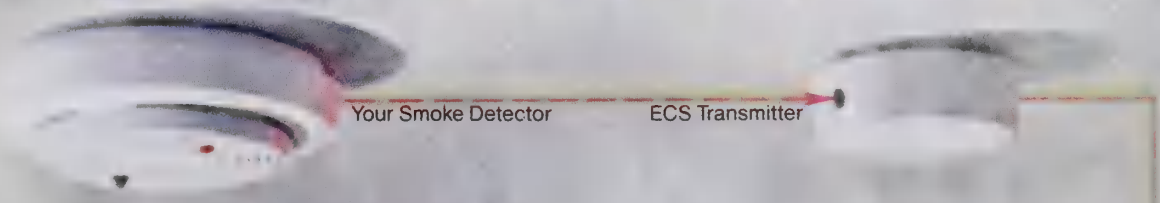
The answering device is an accessory that provides an extra measure of convenience and security. There are two main classes: so-called remote phones and conventional models. Remote phones allow the user to call in and retrieve messages left on his home phone by signaling it with a "beeper" device. However, unless you have a pressing need for the remote feature, a conventional answering machine should fill your needs.

Manufacturers of answering devices have developed interesting convenience features, and 1983 has witnessed its share of them. Toshiba, for example, has introduced a remote answering machine with the capability, via a recording of your voice, of telling the caller: "Please leave your message." This replaces the impersonal beep tone that many people find irritating. The new gadget also tells the owner the number of calls that have come in and the time of day they were received. List price at the time of introduction was $229.95. ►



AT&T's Emergency Call System

Your smoke detector alone can't protect you. It's useless the moment you leave home.



AT&T introduces the Emergency Call System (ECS). It automatically phones for help whether you're there or not.

What if your smoke detector went off and nobody was around to hear it? You could lose everything. The answer is the AT&T Emergency Call System (ECS Smoke/Fire alert).

When your smoke detector goes off, the ECS transmitter signals the ECS console, setting off a voice alarm: "Fire! Fire! Fire!" If the voice isn't cancelled within 30 seconds, the console automatically phones the first of two telephone numbers chosen by you,* reports the fire, gives your address and repeats it.

The ECS proved to be so effective that Fireman's Fund Insurance Companies, one of the country's largest insurance carriers, endorsed it.

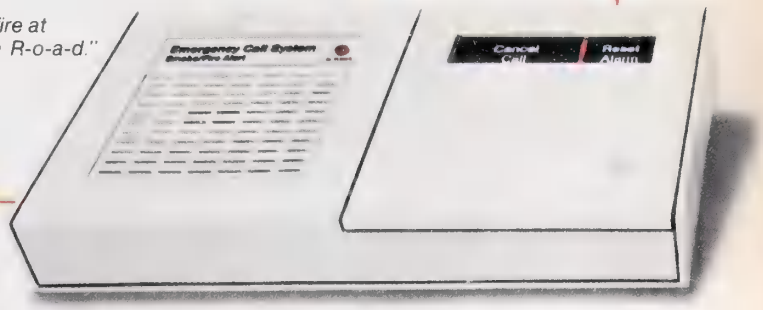
For complete fire protection and peace of mind, invest in the ECS. If you need it only once, it's worth it.

See ECS at your AT&T Phone Center, now at thousands of leading retail stores. **We set the standards.**

AT&T



"There is a fire at 1-1-2 E-l-m R-o-a-d."



*Consult your fire department on local laws governing calls made by automatic dialing devices to emergency numbers. Product may not be available for sale in all locations.

SPECIAL ADVERTISING SECTION

NEW WONDER PRODUCTS TO ENHANCE YOUR HOME

... AND CAMERAS

The latest electronic developments almost guarantee mistake-proof pictures.

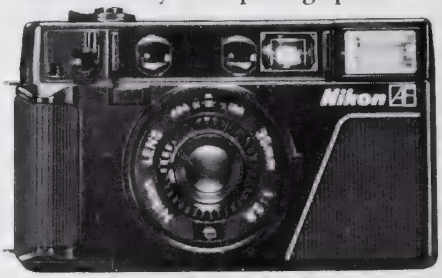
While there have been moderate product changes in some electronic systems in the past few years, major change has swept that other outdoor leisure-time product, the camera. And here, too, electronics has played a major role. Cameras are moving toward greater and greater automation, eliminating chances for mistakes that can ruin pictures.

As an example, on the release of a button, the **Nikon One-Touch 35 mm camera** starts a microprocessor that calculates the proper exposure, allowing for subject brightness as measured by a sensor and for film speed. For more sophisticated, forward-reaching photographers there is the new **Nikon FE2,** the first 35 mm automatic with a 1/4000 shutter speed. It's also the only camera in its class with a 1/250 flash sync and one of few advanced cameras to offer through-the-lens flash metering. In fact, any Nikon camera is part of the most comprehensive 35 mm lens and accessory system in the world (in fact, even out of it, on the *Challenger*).

Cameras that can be used with portable VCRs come in a wide variety of types and in a broad range of prices, from as low as $700 to as high as $2,000. Panasonic brought out its PK 957 a few months ago at $1,250. The unit has a character and time generator that can be displayed on the full television screen or in a corner of the screen. This is a handy feature if you want to give your moviemaking a professional flavor; it is also highly practical for "labeling" your movies.

Still another interesting development of 1983 was the **Vivitar Instant Slide Printer.** This compact, 32-ounce device works on AC or on battery power. It can save a bundle if you enjoy having prints made from slides. The Vivitar makes prints of both color and black-and-white slides and costs under $230.

Electronics has also brought the sound of the human voice into the operation of the camera. Minolta just introduced a new model that electronically synthesizes the human voice to tell the user when there is no film in the camera, when to use flash and when the subject is too far away to be photographed.



Nikon's FE2

Vivitar's Instant Slide Printer lets you make professional quality color or black and white prints from your favorite slides in just 60 seconds. The exposure is fully automatic so all you do is push one button for beautiful prints. Designed for use with Polaroid® professional film.



The Vivitar® Instant Slide Printer™

PORTABLES

While hi-fi has historically been a product for the home interior, it has been moving outdoors to an increasing degree. This year witnessed the movement of several hi-fi manufacturers into the personal headset field. Two increasingly important features in personal AM/FM cassette headsets this year were auto-reversing and Dolby or DBX noise reduction to increase the dynamic range.

Meanwhile, the era of jogging in the rain to music has been ushered in with waterproof models by at least two manufacturers, Pioneer and Sony.

Thus the electronics revolution proceeds from one feat of ingenuity to another. Not only will every room in the home eventually be affected by the revolution, but inevitably the entire dwelling will be affected by the arrival of increasingly sophisticated products that will provide security, surveillance and control over the operation of the entire household.

If Heinrich Hertz could only see what he hath wrought! ■

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WITH EACH GIFT A MESSAGE

By ANATOLE BROYARD

"When I gave my wife a wheelbarrow one Christmas, this was more intimate than a silk negligee"

Years ago, when I was a bachelor, I exchanged Christmas gifts with a young woman I'd been seeing for several months. I gave her a handsome cardigan sweater because in those days, before down became popular, women in New York City were always cold in winter. The sweater was black, a color that suited her rather somber personality as well as her wardrobe. I could see that she was pleased with it by the way she lifted her shoulders and crossed her arms to cuddle herself when she put the sweater on.

She gave me a hat. With a great air of mystery she brought out a square box. She put it down in front of me and stepped back, as if it might emit a blinding light. I tried to guess, on the basis of its size and shape, what this box might contain. A fruitcake? A set of books? A football? A toaster? When I opened the wrappings and saw the hat, I smiled and the young woman exclaimed "I knew you would like it!"

She took the hat in both hands and fitted it on my head, cocking it a little to one side and snapping the brim. "You see?" she said. "I even got your size right."

I still wore the smile on my face, as if it too were a Christmas present. It wasn't a smile of pleasure, but of embarrassment and incredulity. I hadn't worn a hat since I was a boy in short pants. Even in the Army, where it was required by regulations, I used to hide my cap in my pocket as soon as I was off the post.

"You look wonderful!" the young woman said. "I knew you'd look wonderful in a hat!"

I took off the hat and examined it. It was a Borsalino, an elegant, expensive thing. But I didn't really see it. What I saw was the flaw in our affair, or romance, or whatever it might be called. She had presented me with two choices: to wear the hat, or to explain to her that she didn't know me at all. During the months we'd been together, she had been liking or loving not me, but someone she had imagined or even invented.

I felt betrayed, as if she had been unfaithful to me with this other man, this fellow in a hat. How could she make such a fundamental error? Didn't she see how I dressed? Did she see me at all? If she cared for me, it was only by mistake, a case of mistaken identity. She had put this hat on the wrong head, and when I took it off she must surely realize that I was a stranger.

Years later, when I casually remarked to the woman I had married that I'd never owned a decent shaving brush, the thought was carefully filed away and under the Christmas tree that year I found a capacious brush of "genuine badger hairs" bound in a horn handle.

Every time I used that brush, I felt lathered in understanding, in attention. My wife was a woman who paid attention, who regarded me as a subject worthy of study and research. And I felt the same about her. I approached the question of choosing a present for her as carefully as I would have set about writing her a poem.

Though she was not especially literary, my wife understood that a gift *is* a poem or metaphor. Our first Christmas together she gave me a traveling bag so large that when it was filled I could hardly lift it. "We're going places," she said, packing all her expectations into that bag, which had a dozen pockets inside and outside, as if to hold several different kinds of happiness.

In the early years of our marriage her gifts were full of romance. She gave me a beautiful Early American painted chest to hold my manuscripts and an 18th-century harvest table on which to sow and reap my ideas. I received a hand-tooled, leather-bound notebook from Florence and a splendid black and gold pen.

After a while, Christmas took on a different inflection. The world-traveling writer had turned into a paterfamilias. Under our tree I found a floor-length, velvet-textured bathrobe, warm and sensuous to the skin. I was given a dashing coat, all zippers, straps and swaggering lapels, in which to walk our two dogs. Domestic life was being glamorized.

As I see it, the appropriateness of a Christmas gift is a recognition and affirmation of the other person's qualities, his or her tastes, habits, needs, enthusiasms or pleasures. There's an intimacy implicit in things themselves that only two people who know each other very well can understand. When I gave my wife a wheelbarrow one Christmas, this was more intimate than a silk negligee, because she loves gardening and sleeps, like most women who live in drafty old country houses, in flannel nightgowns. Besides, it was a gorgeous wheelbarrow, made of richly stained plywood and very easy to manage on its large bicycle wheels.

The inappropriate gift is a little tragedy in human relations and I think it's important to recognize what has gone wrong and what it tells us. While you might suppose that the most painful gifts are those that are thoughtless or careless, I think we suffer more when we're given something we *don't* want or can't use by a person who has clearly devoted a great deal of time and effort

(Continued on page 54)

Giant new garden catalog yours FREE!







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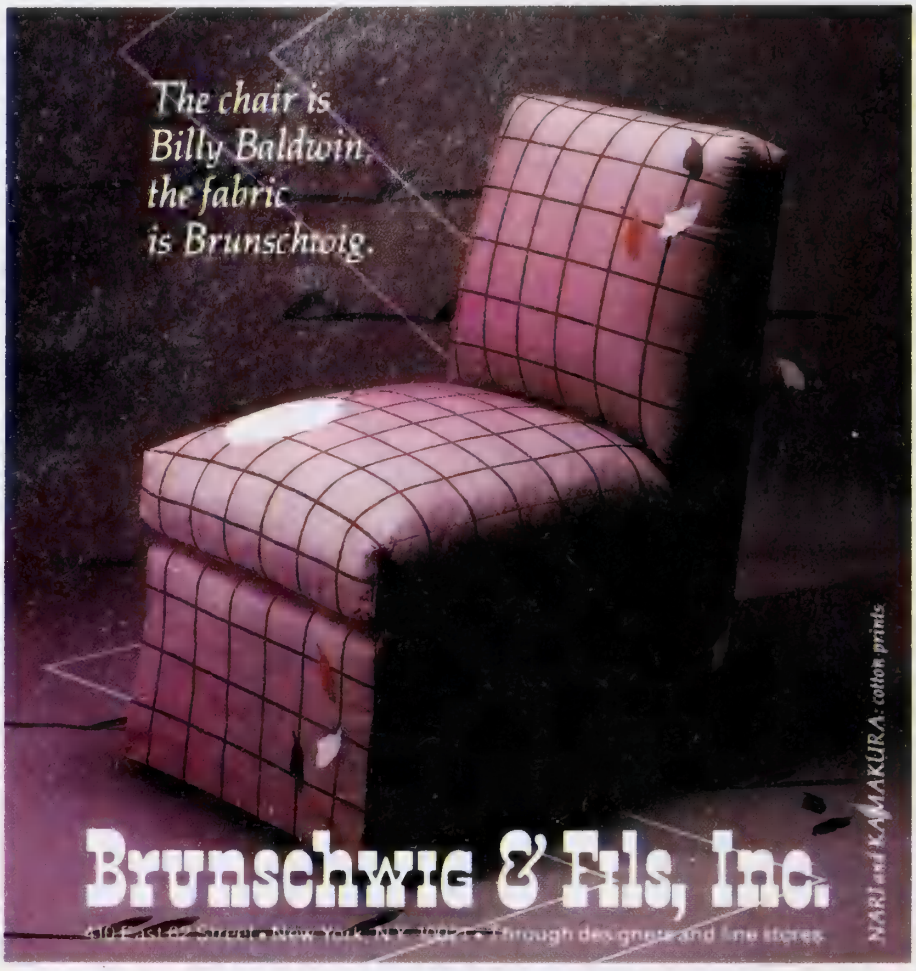
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WITH EACH GIFT A MESSAGE

Continued from page 50

to the choosing. When this happens, the error spreads like a stain, for spilled love is the saddest of all spectacles.

There are other, lesser miscalculations in giving, such as the present that strains for originality and achieves only irrelevance or bizarreness. There's the disproportionate profusion of gifts, in which one cancels out the other and the whole array protests too much. Sometimes people inexplicably try for a comic gift, which reminds me of Nietzsche's remark that jokes are often the epitaphs of emotions.

I knew a woman who refused an eligible suitor because he always gave her purely practical things, like a vacuum cleaner or a Mixmaster, in spite of the fact that she was clearly the sort of person who adored small elegances. Then there's the gift that is so unsuited to the recipient that it seems to embody an exhortation to change. A gift like this amounts to an accusation.

Few of us are loved as accurately or understandingly as we might wish, and perhaps only God could satisfy this desire. Meanwhile, we must do the best we can, and so I want to propose an experimental test for choosing gifts. I've borrowed this method from some friends who developed it when they were searching for a house.

They found a beautiful house, they told me, one that appeared to have everything they wanted. But before buying it, they acted out what they described as a psychodrama. It's four o'clock, they said, on an overcast Saturday afternoon in late November. Where are we in this house? Where are the children, and what are we all doing? They discovered that they couldn't answer these questions. The house didn't speak to them and so they bought another slightly less beautiful one that did.

Before you choose a gift for someone, I suggest that you envision a little psychodrama too. Imagine the person receiving the gift you have in mind. Does it speak to them? What does it say? What does it invite them to do? Are you satisfied with what the gift tells them about you? If it meets these conditions, buy it.■

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Comforter style shown: "Cuddle Up"

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TRAVEL

A GIFT OF MEMORIES FOR THE YOUNG

By MARION GOUGH

This is an updated replay, if you will, of an article published in the December 1968 issue of House Beautiful. The editors and author believe that its message is as valid today as it was 15 years ago.



JEANNE DZIENCIOL

Impressions of sights, sounds and scents last a lifetime.

Nothing short of unnerving—that's what the younger generation's complete savoir faire with the computer is to most of us older folk. The solar system and what goes on in outer space? These days that's quite literally kid stuff. We seem to be surrounded by little wiseacres, which suggests that we must now revise some of our time-honored tactics in our handling of the innocents. Up for review, for instance, is the old canard that travel is wasted on the young, that they don't "get enough out of it" to warrant the cost and effort of shepherding them to distant places. This notion, of course, has long been disproved, but it does linger.

The best assurance for those who hesitate to take the young along is to listen to the recollections of those elders among us who were lucky enough to have been taken along as children. Our minds are blessedly washed clean of memories of lost luggage, hassles with taxi drivers and hotel reservations that weren't honored. Instead, we remember atmospheres and sensations that we soaked up like little blotters—for that's how children are—special sounds and scents, vignettes of first-seen unaccustomed sights, impressions that still seem to be the most valid ones. I think of the cathedral light of sunshafts through the California redwoods, the scent of pine and buckskin and birch bark in the souvenir shops of the Vermont hills, the sweet straw-tied little posies of violets that used to be sold on Paris streets, the good soap-clean smell of a Swiss inn and the near-by echo of cowbells—these are the childhood impacts I cherish.

Never has it been easier to take the young traveling. Thanks to the airlines and the special services they purvey as custodians of children, a youngster, properly delivered to the plane and his reception by an adult guaranteed when he gets where he's going, now experiences the heady thrills of travel that used to be reserved for the 21-year-old on a Grand Tour.

As for family excursions en masse, it may sometimes be cheaper to move the whole brood than to leave the youngsters at home and support a baby-sitter. If Dad pays full fare on certain airlines, Mom and any kids under 18 fly for half fare, and the very little ones fly free. On Amtrak's country-wide routes, which can introduce the air-minded young to the old-time fun of riding on a train, a special family fare plan takes full fare from head of household and spouse and children from 12 to 21 go for half, those from 2 to 11 go for one-quarter. Hotel rates are similarly geared to families, and in many American hotels the young are actually put up free. This rate business is one of those areas where a travel agent, who knows about such special arrangements, can be of inestimable help.

If the current crop of youngsters seems appallingly like a bunch of knee-sock geniuses, it may be some doubtful comfort to their elders to know that their attention span is no more remarkable than it ever was. Should youthful interest pall, however—and it is likely to—a certain horrible restlessness sets in, that juvenile characteristic. Games to fill the time while traveling are legion and most kids today are handsomely equipped with expensive digital games and Walkman cassettes. But it has been found that a tape recorder can save the day, en route, at the destination and returning. Let them all take the microphone, talk about what they hope to see, describe it as they see it and comment on it afterwards in a family session at the end of the day. This can be a fun part of the trip and a record for future reference.

The world is full of places designed to entrance the young. Disney World and Epcot Center, which is computerized to the nines, come to mind at once.

(Continued on page 59)

The JCPenney Towel



If there were a better towel for the money, we'd throw in ours. Large, sensuous, thirsty terry in 15 colors. Just $7. Also in hand and washcloth sizes.

JCPenney

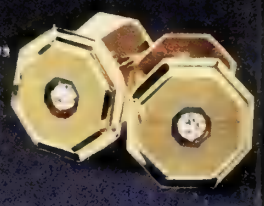
Also available through the JCPenney catalog. Prices slightly higher in Alaska, Hawaii and Puerto Rico. ©1983 The J C Penney Company, Inc.

"I never thought of wearing a diamond. Until I met a woman who thought I should."



I love the unexpected. And that's why she gave me a gift I'll never forget. A diamond. A Man's Diamond.

"A man wearing a diamond," she said, "is a man I find very exciting." So is the woman who gave me one.



Diamonds. From a woman to a man. De Beers

Send for the Diamonds for Men Gift Booklet. Mail $1.00 to Diamond Information Center, Dept. DPS, 1345 Ave. of the Americas, New York, NY 10105.

TRAVEL

Continued from page 56

California's Disneyland is classic kid (and adult) material. To give a West Coast visit an extra fillip, investigate Amtrak's two very special one-day tours from Los Angeles to San Diego—the Zoofari which takes in a day at that world-famous zoo and the Seafari, which provides a visit to Sea World and its exotic denizens, such as Shamus the killer whale, walruses and penguins. Tours include round-trip rail fare, buses and admission tickets. Zoofari: children $11.50; adults $31.75. Seafari: children $15; adults $33.75. For details, write Amtrak Distribution Center, PO Box 7717, Itasca, IL 60143.

Colonial Williamsburg is high on the list for small-fry appeal with its parades, cannon shooting, crafts shops (even crafts lessons at times) and live enactments of history. It's also a fascinating place for a family Christmas, this home of our first American Christmas tree (lighted with great ceremony). For more specifics, write The Colonial Williamsburg Foundation, PO Box C, Williamsburg, VA 23187.

A poll among acquaintances indicates that Boston, Faneuil Hall and its Quincy Market, the Old North Church and the romance of Lexington and Concord and Paul Revere's doings brought nothing but enthusiastic responses from the young. Contact the Greater Boston Convention and Tourist Bureau, Prudential Plaza, PO Box 490, Boston, MA 02199. Also in Massachusetts, Old Sturbridge Village keeps the youthful more than occupied. Here are 40 reconstructed houses, re-creating a rural Massachusetts town of the early 1800s, plus a working farm and crafts demonstrations. And not far away is the Fairbanks Doll Museum, a charming aggregation of over 2,000 antique dolls, and the Auto Museum, filled with venerable cars. Write Old Sturbridge Village, Sturbridge, MA 01566.

Callaway Gardens, a superb resort in one of the world's greatest, most far-flung gardens (azaleas are its springtime spectacular), is everybody's dish. In summer kids can do everything from waterskiing to learning how to be a circus performer. It's also a fine place for a family Yuletide, for from December 18 through New Year's, it presents a procession of games, shows, tree trimmings, ornament making, bingo-playing, quail hunting, candle-dipping, madrigal singing and walks through the holly woods, plus a personal visit from St. Nick. Write Callaway Gardens, Pine Mountain, GA 31822.

In New York City, where one excitement gets piled on another, you never know what's going to engage the interest of the younger generation. The city's latest attraction is South Street Seaport, which is a restoration, complete with docked ships, of the sailing days and the wharf area of Old New York—streets cobbled and shops as of old. It's also a top-notch place to eat seafood. This year also marks the 10th anniversary of *The New York Experience,* a multimedia film show about old and new New York which has become a classic attraction for young and old at the McGraw-Hill Building at Rockefeller Center.

Club Med, whose worldwide resorts are too numerous to list, has resorts with facilities specifically designed for family vacations. They've instituted Mini Clubs where youngsters from four to twelve, go off all day for all kinds of supervised activities while parents enjoy their own pursuits with never a worry about their offspring. Thus it's a vacation for everyone. Such clubs are in Eleuthera in the Bahamas, Fort Royal on Guadeloupe and Copper Mountain in Colorado. Club Med has a well-esteemed sports faculty, teaching such skills as sailing, scuba diving, waterskiing, swimming, tennis and—one could almost say—you name it. And in the tropical resorts, this instruction is available for children, plus days of shelling, picnicking, circus training, crafts, ad infinitum. Also included for young and old, at Eleuthera and Copper Mountain, is a course in computer literacy. All these extra chances to improve skills and learn something new are included in the overall rate which is paid in advance, thus making vacations in these resorts (where tipping is verboten) as relaxed as they can get. For more information write to Club Med, 40 W. 57 St., New York, NY 10019.■

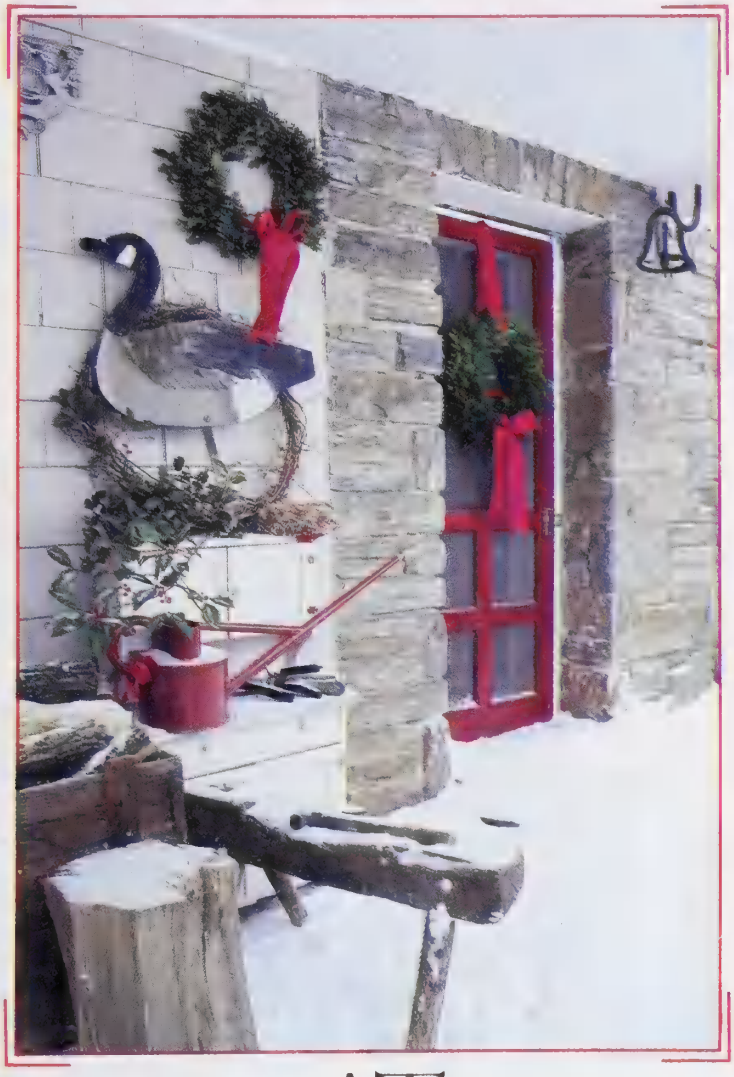
Marion Gough is a former senior editor and travel editor of House Beautiful.




DREAM
Baccarat

HOUSE BEAUTIFUL
DECEMBER 1983

CHRISTMAS



AT THORN-HILL FARM

With trees, wreaths, garlands, toys and traditions, the Hardie family celebrates in their 140-year-old farmhouse ▶

JOE STANDART

THORNHILL FARM



"Our whole house brightens up at Christmas. It must know we'll all be together again."



EXTERIOR, THOMAS HARDIE. ALL OTHERS, JOE STANDART



By DEE HARDIE

Once upon a time our four young children put a Christmas tree in the barn for the sheep. Decorated with biscuits dipped in honey, it seemed appropriate, going back to the manger. And they felt very wise, although a bit sticky. These days our Christmas trees, all three of them, stay at home, and by the second week in December they are dressed in glory, a mélange of memories. At the top of the living room tree is a fine Woolworthian parrot bought years ago at the five-and-ten, and under the lowest bough is a collection of toys: the wooden horse our children once rode, a miniature Welsh dresser, *my* china doll from England—Fiona Barley. The tree itself is looped with golden beads, dotted with bright balls. We save the ornaments, ones we've made or gathered on trips, for the dining room tree. And it's magic to share Christmas dinners by the sparkle of a tree.►



Thornhill Farm *(top)*, an 1843 Maryland farmhouse, trimmed with snow. While ancestors and sheep look on, the living room *(left)* waits for Christmas with a fanfare of flowers, a swag of boxwood, the tree poised. Dee Hardie *(above)* tying a Christmas basket, one of several she weaves each summer.


THORNHILL FARM

"All our old clocks seem to ring clearer at Christmas"



A great-grandmother's cloth, like Mrs. Cratchit's gown in *A Christmas Carol*, "twice-turned but brave with ribbons," covers our dining room table. And in the center I use a boxwood wreath as a green nest, filling it with golden balls sewn to tartan ribbons. On each ball I write, with glitter, the names of our family and guests, souvenirs of a Thornhill Christmas. I'd much rather dress the table than the turkey, plumping it up with favors, making it pretty. Sometimes I do it days ahead. In fact I never go near the marketplace the week before Christmas. I find it helps my spirit, makes it easier to follow the star. At each place at the table I also put a Christmas cracker, the kind you pull at a child's party, complete with paper hats. I like to think they fit the occasion. Christmas, after all, is our biggest birthday party. And I tie bowknots everywhere.►



Fruit in a fish platter, a Parisian clock and amaryllis *(top)* that continues to bloom long after Christmas. The dining room table *(opposite)* ready to celebrate. Boxwood wreath *(above)* made especially for a grandson named Albert. *(How to make your own wreaths, page 160.)*

THORNHILL FARM

"Our kitchen is the real active verb of our Christmas preparations"

Christmas, if you look at a calendar, happens all by itself, but to celebrate, truly celebrate, takes direction. And while I like to think of the Christmas trees throughout our house as the exclamation points of the holiday, our kitchen is the real active verb of our Christmas preparations. I bake cookies and biscuits, make boxwood wreaths, put my raspberry jam in small baskets, my homegrown herbs in larger ones to give as gifts. On the kitchen tree we put our sheep cookies and spiced pears, oranges, lemons and limes, embroidered with designs of cloves. The scent is delicious. Years ago I painted a red border around the kitchen windows and doors, just because it's my favorite color, and now at Christmas it seems to add to the festive air. When the table isn't quite so laden, we have Christmas teas there. The blue and white ticking cloth is for any season, but I only use the red one at Christmas. And I take my Christmas frivolities very seriously. I play the role, I dress for the party. And yes, Virginia, there *is* a unisex Santa Claus every Christmas Eve in Maryland at Thornhill Farm.■



SANTA, JOE STANDART. KITCHEN, JOSHUA GREENE

The night before Christmas, Santa Claus *(above)*, alias Dee Hardie, carries in a basket of presents to give and to share. They've been wrapped in Thornhill's kitchen *(right)*, the core of the Christmas workshop. Scented geraniums and rosemary sit in the window; the table is a cornucopia of gifts.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Pia, Simon and their son, Andrew Pearce

WILLIAM P. STELLE

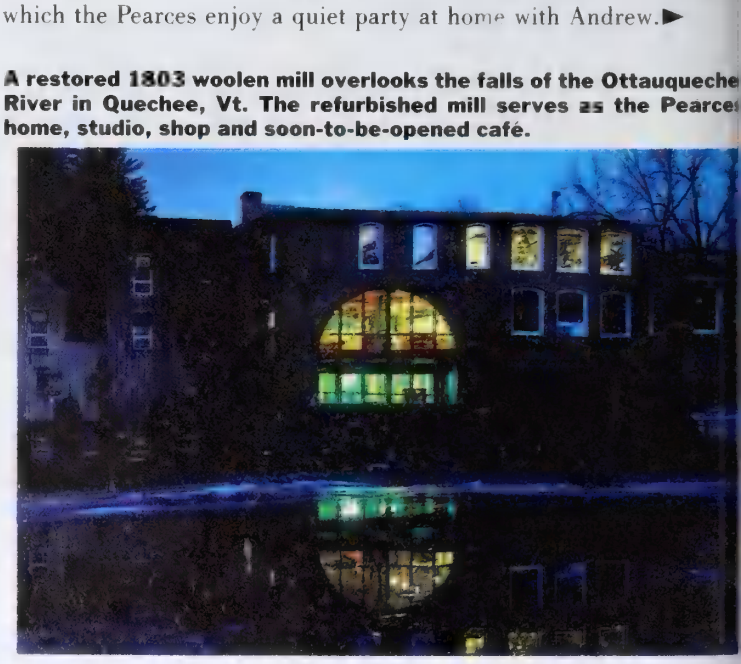
TREES OF



Hand-blown ornaments by Simon Pearce

For five generations the tradition has been kept: one Christmas tree for the children alongside another for the grown-ups. In Pia Pearce's family, the trees were decorated with different colors—red and blue for the children, white and silver for their parents. Pia married the famous Irish glassmaker Simon Pearce about four years ago, and with the birth of their son Andrew, the Pearces began to practice the tradition in their new home, a restored woolen mill in Quechee, Vt. In many countries, especially in northern Europe where Pia and Simon's ancestors hail from, celebrations occur on Christmas Eve. Thus around four in the afternoon the festivities begin with wassail for Simon's staff—after which the Pearces enjoy a quiet party at home with Andrew.►

A restored 1803 woolen mill overlooks the falls of the Ottauquechee River in Quechee, Vt. The refurbished mill serves as the Pearces' home, studio, shop and soon-to-be-opened café.



THE GLASSBLOWER'S ART AND OLD WORLD TRADITIONS CELEBRATE CHRISTMAS IN A RESTORED VERMONT MILL

CHRISTMAS JOY





Brilliantly lighted garlands frame the windows of the Pearces' living room, here set with cookies and wassail bowl. At left is Pia and Simon's tree hung with his own hand-blown ornaments. On the right is Andrew's tree. Red and white rug, Coury; quilt pieces for pillows, America Hurrah; coffee table, HSI Inc. ►







Pia and Simon Pearce had lived in Bennettsbridge, near Kilkenny, Ireland, where the glassmaker kept his studio and shop. When soaring energy costs made glassmaking an economic impossibility, the family came to America. The Mill at Quechee, Vt., suited their needs perfectly by providing Simon with the hydroelectric power his 3,000-degree furnaces require to melt glass. Pia's family, who live in New Jersey, exchange visits with the Pearces during the holidays. Throughout the loftlike second-floor apartment Pia and Simon have carefully chosen handmade furnishings wherever they could: the dining table *(left)* is hand-hewn Irish pine; the goose in front of the quilt *(above)* is made from dried grasses and blossoms. Every dish, plate, goblet and candleholder is designed and made by Simon; since coming to Vermont he has vastly increased the number of designs his studio manufactures. Red is a family favorite for the holidays—red and white striped tablecloths, the family's Irish horse blanket draped over the leather sofa, red tulips against a cheery fire. Pia stencils gift wrappings with designs from Stencil Magic; goose made to order from Merrill's Greenery, Quechee; quilt behind the goose from America Hurrah. ■ *Editor* PATRICIA CORBIN



A winter goose fashioned from dried grasses

Each year there's a homemade gingerbread house complete with windows, chimney and gingerbread trees. This one, Andrew's second, was made for the Pearces by a staff member.



CHRISTMAS IS THE SEASON FOR THE FAMILY TO BRING OUT THEIR BEAUTIFULLY HANDMADE DELIGHTS



Some small thing in us goes home again to childhood every Christmas, however briefly, for a heartwarming visit

Christmas COUNTRY





By ANNE RIVERS SIDDONS

"When do we get to Christmas? How much farther?" When I was a small child, Christmas seemed to me a different and distant country, another place—a fragile, fragrant, splendid destination at the end of the year's utilitarian, dun-colored tunnel. Gaining it was a fine and aching agony, since the tunnel became increasingly gnarled and pitted with temptations, and a small blackhearted sinner could so easily lose his footing and consequently his keys to the kingdom. But entering it? Entering it was lights, bells, anthems, alleluias, held breath, hammering heart, a great rush of unseen wings in blue middle air, a pure and silver paradise.

It is perhaps a childish and wistful conceit, but the special country of Christmas is still vivid and palpable to me. It has a map, a track, charted landmarks. One works through the still, underwater somnolence of summer, through the muscular, chill-breathed, bittersweet autumn, through the sorrowing, black-iced waste of November. And there it is.



What one sees from the threshold of Christmas is his alone, his own inner landscape. My Christmas country is forever that of a small Southern town in the soft, wet, gray days of early December, when street lights wear opal collars. The time is always first dusk, when the lurching, lopsided evergreen tree in front of the old depot blooms into primary colors, the wounded gap where the power lines go through obscured in a radiant cloud of Christmas light. Stores stay open late; the drugstore smells of soap-and-toilet water gift sets and chocolate-covered cherries, cardboard-stale, and the ten-cent store is glorious with tin gadgets and accordion-folded red-paper bells, blossoming out like Christmas roses.

White frame houses have *(Continued on page 154)*

RICHARD W. BROWN

OLD-FASHIONED COUNTRY CHRISTMAS

COME CHRISTMAS, FOLK ART
SANTAS PARADE ON THE MANTEL, ROCKING
HORSES ARE DRESSED WITH RIBBONS
AND ANTIQUE TOYS GATHER ROUND THE TREE



MICHAEL SKOTT

This Illinois house radiates cheer year-round with its assorted rocking horses, old windmill weights and carved sheep. At Christmas, however, its playful spirit becomes even more jovial. The mantel is decorated with a Santa whirligig and a host of Father Christmases on chimneys, all the handwork of contemporary artist Pam Schifferl. The tree is a festive translation of the owner's statement "We love lambs and lambs love hay," for it is decorated with red hearts, tiny bales of hay and bow-tied lambs. The red candles, in old-fashioned clip-on holders, are strictly for looks; tiny white Italian lights provide the holiday glow. A sheep carved by Lou Schifferl poses to the left of the tree, while others in the owner's collection flock around the manger. The tree's finishing touch—cornhusks tucked in between the evergreen branches—was an afterthought. Without tinsel, the tree looked bare, until the owner thought of using a midwestern resource as a natural, finishing flourish.►

Right: This four-year-old saltbox was designed by the owners as a fitting home for their country collections. At Christmas, it boasts wreaths and candles in all the front windows. The rear windows *(opposite)* were enlarged to take advantage of the house's country view.



Above: A Kentucky rifle and three embroidered stockings for the children hang from the fireplace mantel, which is newly made from vintage barn beams and very old brick. The metal rooster, hen and horse stationed by the hearth were once windmill weights.



OLD-FASHIONED CHRISTMAS

BRIMMING WITH BASKETS AND BUTTER CHURNS, THE KITCHEN EASILY TURNS FESTIVE WITH FRESH GREENERY AND HOLIDAY FRAGRANCES

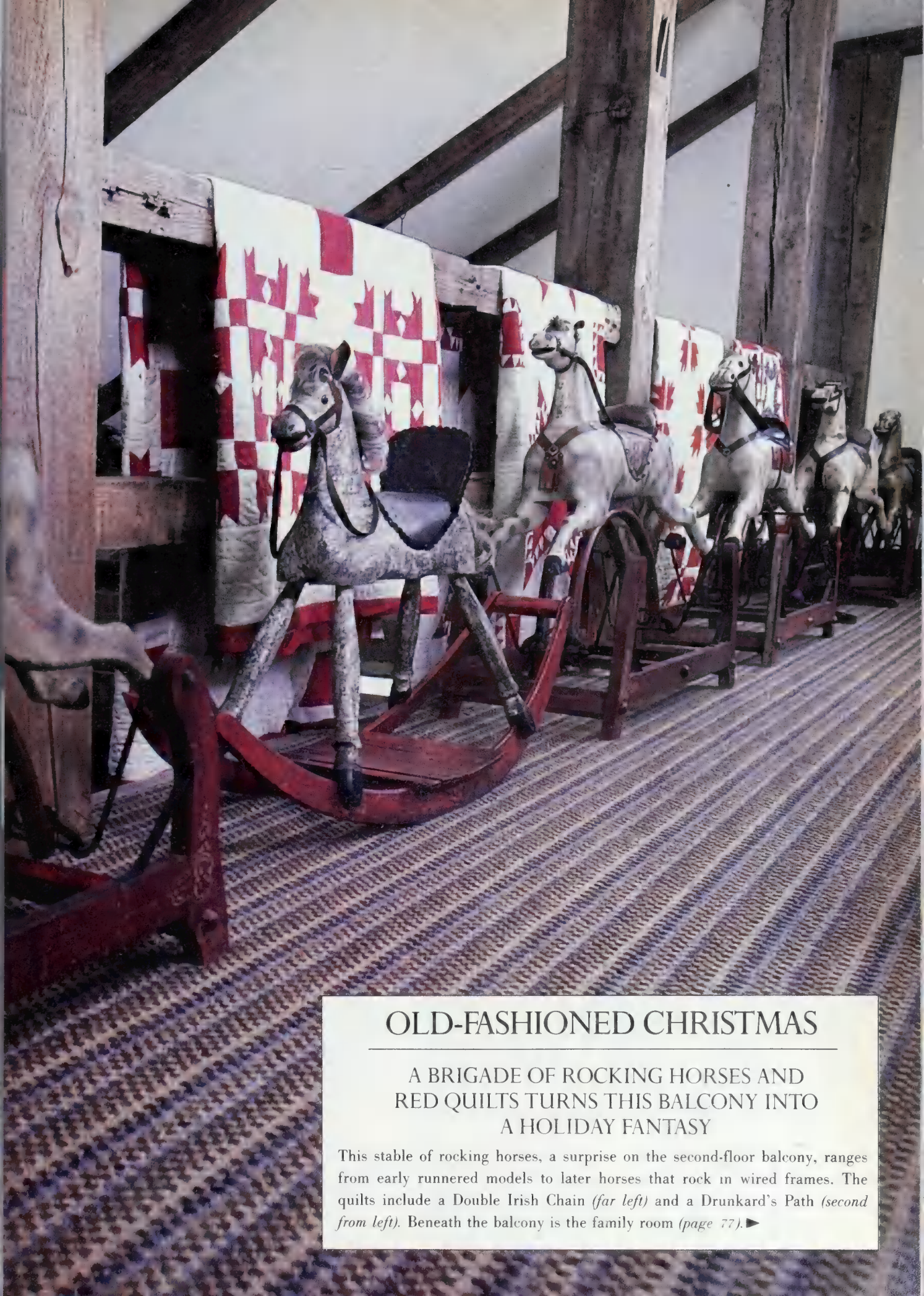
Since the halls and walls of this house are already decked with eye-catching collections, decorating for Christmas is a simple matter of adding greenery and a wisely placed bow or two. In the kitchen *(left),* for example, a tin chandelier is turned into a holiday wreath with garlands around its base *and* each of the individual candleholders. The centerpiece, a folk art sheep that resides in the kitchen year-round, is given a holiday setting with a ring of holly; a wreath is hung inside the window for the family to enjoy. The rest of the room's magic stems from everyday displays: well-loved bears in vintage high chairs, stoneware crocks stored in a water bench, baskets hung on meat hooks from an old barn's beam.

In the guest room *(below)* visiting grandparents are welcomed with an old-fashioned table-sized tree set inside a Victorian Christmas fence. The tree—trimmed with porcelain doves, antique beads and gingerbread men—is a live pine ready to be replanted in the garden. The queen-sized four-poster bed, adapted by a contemporary craftsman from a Williamsburg original, is hung with blue and white checks. A hand-knit spread rests at the bed's foot. On the Chippendale chest is a lamp with crewelwork shade.►

Below: In Victorian times, when the Christmas tree made its debut in England and America, trees were table-sized, a tradition carried out in the guest room. Set inside an antique Christmas gate, the tree is trimmed with gingerbread men. More cookies, which visitors are allowed to sample, are set at the foot of the tree.







OLD-FASHIONED CHRISTMAS

A BRIGADE OF ROCKING HORSES AND RED QUILTS TURNS THIS BALCONY INTO A HOLIDAY FANTASY

This stable of rocking horses, a surprise on the second-floor balcony, ranges from early runnered models to later horses that rock in wired frames. The quilts include a Double Irish Chain *(far left)* and a Drunkard's Path *(second from left)*. Beneath the balcony is the family room *(page 77)*.►

OLD-FASHIONED CHRISTMAS

DRAPED WITH GREENERY, THE CUPBOARDS OF COLLECTIBLES TAKE ON A HOLIDAY SPIRIT

Creating a Christmas scene can involve a Santa Claus collection such as this one populating the red and green painted secretary *(right)*, but it doesn't have to. Sparkle and shine can stem from a pine cupboard full of copper molds *(below)* framed in a garland of greens, or a bank of tin graters illuminated with votive candles *(bottom)*. "We think of Christmas as a time to show off the things we love and live with all year," says the owner.■

Editor MARY EMMERLING

Far right: This 1840 painted desk, made in Wisconsin by a Norwegian craftsman, opens its doors to a host of papier mâché and folk art Santas. Casting a warm light on the scene is a lamp with a sheep carved by Larry and Paige Koosed. *Near right:* Copper molds, made in England and Scotland and collected over a 20-year period, fill a pine cupboard located on the balcony *(previous page)*. *Below:* When guests walk in the front door they are greeted with the glow of candles beaming behind tin graters, which are arranged on top of a New England cobbler's bench with its original coat of red paint.



FOR MORE DETAILS, SEE PRODUCT INFORMATION







THE MENORAH, GLOWING SYMBOL OF HANUKKAH

At sundown on the 30th of November (the Hebrew month of Kislev), the worldwide celebration of Hanukkah in the year 5744 begins for Jewish families. While children anticipate traditional holiday rewards of crisp potato latkes, spinning *dreidel* games and presents, an ancient custom is carried on—that of lighting candles, one each night of the eight-day festival until all are burning.

So that everyone knows the holiday has arrived, it is customary to place a special candleholder, a *hanukkiyyah*, near a window, its universal message of hope and faith in the future acknowledged and rekindled. This candleholder, reserved exclusively for Hanukkah, evolved from the ancient, sacred menorah with its seven upturned branches whose form was dictated in Exodus, the second book of Moses: "You shall make a menorah of pure gold; the menorah shall be made of hammered work, its base and its shaft, its cups, calyxes and petals shall be of one piece."

While Hanukkah lamps reflect ancient as well as contemporary cultures, they have in common nine candles, one of which, the *shamash*, serves to illuminate each of the other eight in sequence.

What does Hanukkah celebrate? It marks the rededication of the temple in Jerusalem after Judas Maccabee defeated the Syrian king Antiochus. According to legend, Maccabee and his stalwart people searched for undesecrated oil with which to light the temple menorah and succeeded in finding only a very small amount which, miraculously, continued burning for eight days.

Unlike other Holy Days, Hanukkah is not recorded in the Hebrew Bible. It is told in the Book of the Maccabees and symbolized throughout history with a lamp whose form may be representational or abstract, ancient or modern. The Hanukkah menorah is, in fact, a free expression of an object designed to contain nine flames and to celebrate freedom. The largest collection of Hanukkah lamps in the Western Hemisphere is currently the focus

(Continued on page 150)

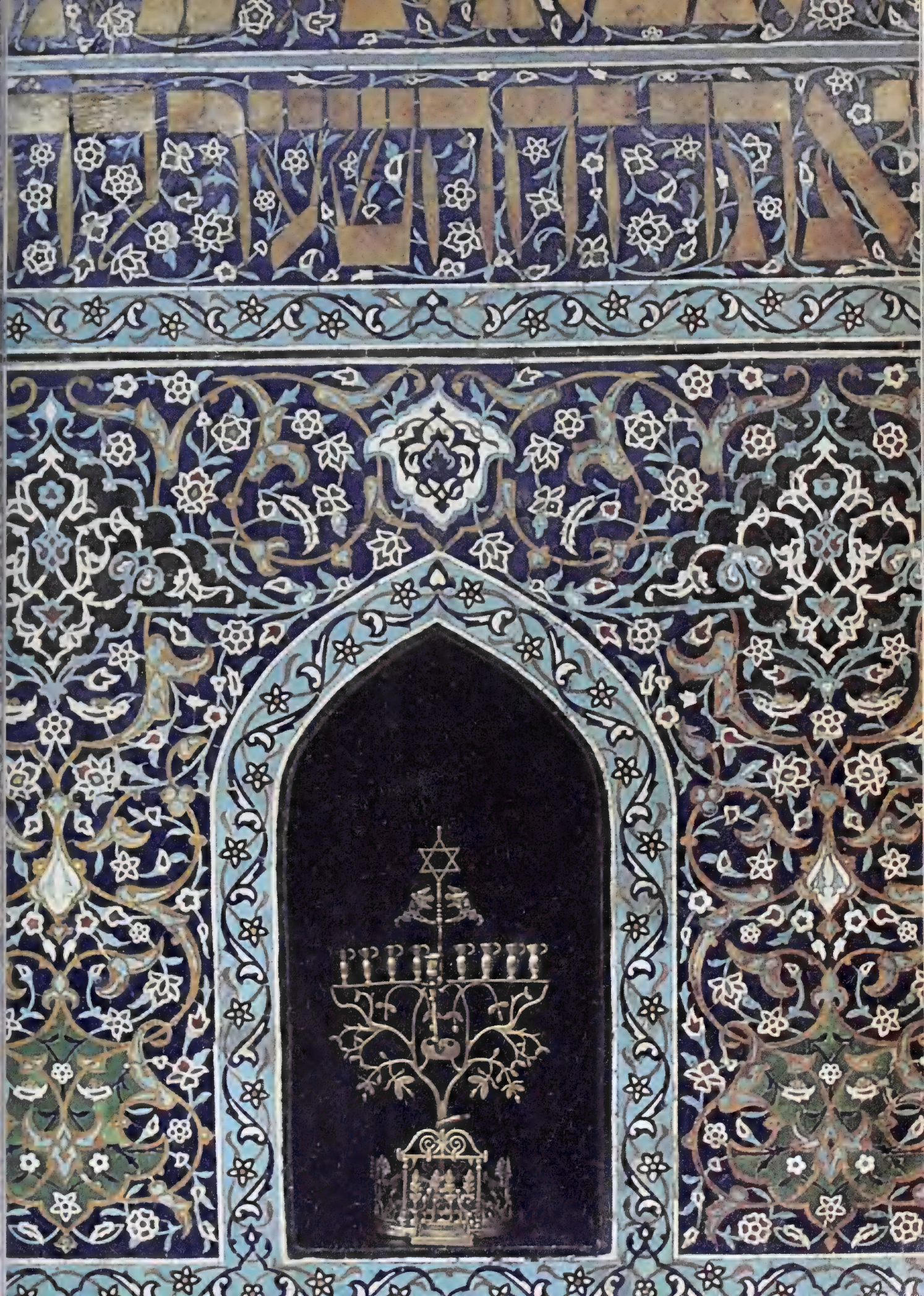


COURTESY OF SOTHEBY PARKE BERNET

Right: *German silver Hanukkah lamp from Berlin, c. 1776. Conceived as a pomegranate tree in an arbor, the lamp was crafted in rococo style. The mythological figure of Pomona, who represents fruitfulness, is central to the design. Sold at a recent Sotheby auction, it commanded $110,000, establishing a record price for Judaica.*

Opposite: *The upper portion of a Persian synagogue's entrance wall, said to be from Isfahan, c. 1550. Of faience mosaic tile on plaster with a Hebrew inscription from Psalms 5:8 and 118:20, it's in the collection of The Jewish Museum, New York. The Eastern European Hanukkah menorah is 19th-century cast brass and open-work.*

TOM YEE




DECORATING
AT RETAIL

WHEN THE SOFT CLASSIC LOOK IS JUST RIGHT

"In some newer houses anything goes, but a house like this tells you what it needs"



WILLIAM P. STEELE

Just as some people have an unmistakable, indelible style, so do some houses—like this neo-colonial mansion in Litchfield, Conn. *(inset left).* "This house makes clear demands about furniture and decoration," says actress Susan Saint James, who moved here with her husband, Dick Ebersol (executive producer of TV's *Saturday Night Live*), explaining why few items from her California ranch house seemed appropriate. Using Harden furniture, including pieces from its new Yale Collection, and Laura Ashley's new large-scale country house florals, interior designer John Robert Moore responded to the style of the house. At the same time he kept the mood light with clear colors and such informal touches as painted floors and rag rugs.►

Above: *Charlie with Miss Saint James. She uses the library* (left) *as an office, while watching her older children, Harmony and Sunshine, outside. Majolica is from John Rosselli.*

SOFT CLASSIC LOOK



Often a living room is so formal that people feel inhibited when using it," says John Robert Moore. "I avoided that here with comfortable furniture arranged in intimate groupings and with very simple window valances. Floral prints strengthen the garden atmosphere, which comes from a huge bay window overlooking a wide lawn with old apple trees."

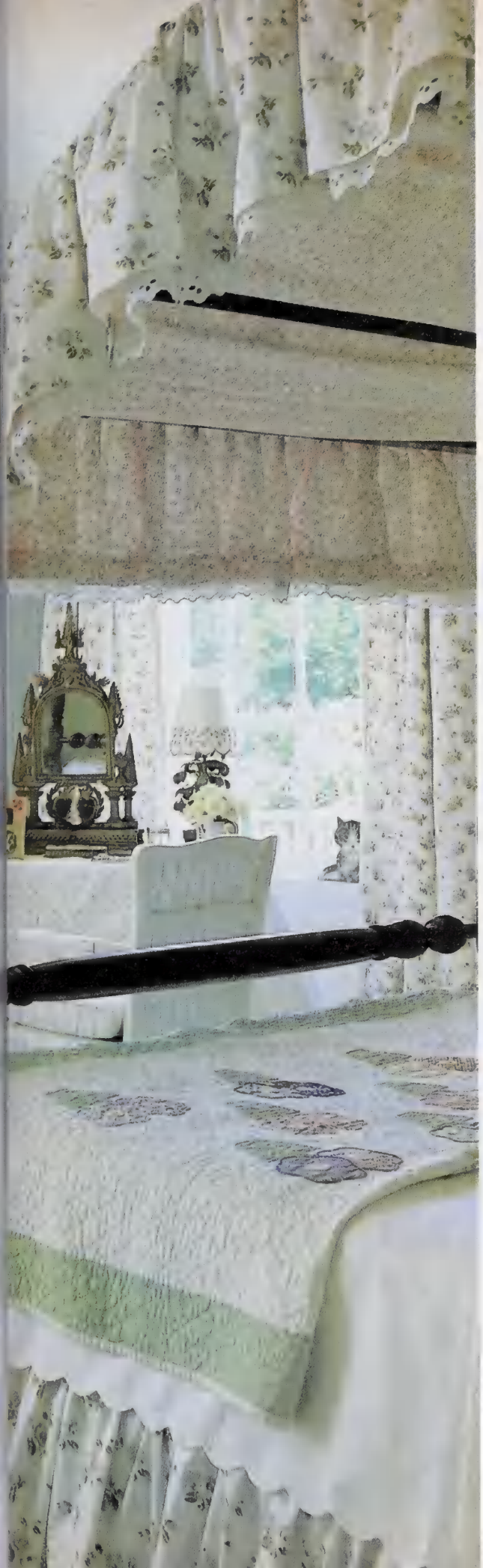
Wallpaper here and paint throughout the house from Laura Ashley. Canvas upholstery trim; Stark carpet.



SOFT CLASSIC LOOK



Built around 1898, Susan Saint James's and Dick Ebersol's house has rooms that are larger and lighter than earlier true colonial houses in Litchfield. "Nevertheless," says Miss Saint James, "it looked dingy when we bought it—like a lot of other old houses. The paint colors were yellowy and the backgrounds of the wallpapers were sort of yellow. I love the light backgrounds in these Laura Ashley fabrics and papers—especially the white grounds in the master bedroom fabrics and paper. With the white floor they make the room look light and airy." John Robert Moore, who wanted the room to look like an old-fashioned sampler with "its many patterns and colors," picked the blue and white striped wallpaper before choosing the other patterns. "Blue like the sky can be an unusually good background color; it recedes rather than overwhelms."►





Mr. Moore, who is well-known for his masterful mixes of patterns, used four prints against the striped wallpaper (left). *Except for canopy lining, all fabrics are from Laura Ashley's Decorator Collection, as is the wallpaper. New rug and antique quilt from Thos. K. Woodard; musical trophy from Olivieri Antiques. Fireplace equipment* (above) *from William H. Jackson; papier mâché clock from Marvin Alexander.*

SOFT CLASSIC LOOK

Some of the loveliest pieces of furniture Susan Saint James's and Dick Ebers Litchfield house are from a new group Harden. Called the Yale Collection, t ten pieces (six are shown here) were rep duced from treasures in the Mabel Bra Garvan Collection of American furnitu at Yale University. Harden chose the Garvan Collecti because of its reputation among antique buffs and coll tors. Each piece reproduced is faithful in line, scale a wood to the original. All other furniture in the house is fr Harden, and all fabrics and wallpapers are from Lau Ashley's home furnishings collection. The large-scale print fabrics in the living room and library are new patte created for public rooms. They were designed to blend w the small prints for which the company is so famous. Ava able at Laura Ashley shops and from the catalog.■







Above: *A wing chair from the Yale Collection covered with Laura Ashley's Emmeline print. Moiré wallpaper pattern is Salon.* Right: *The Yale Collection's chest-on-frame in curly (or tiger) maple was used in the master bedroom.*

Far right: *Referred to nowadays as a lowboy, this cherry dressing table is a copy of one in the Garvan Collection. Originally made for a bedroom, the table adapts beautifully to other rooms, as shown here in the living room.*





Above: *A cherry table, copied from examination tables at Yale, stands in the library.*



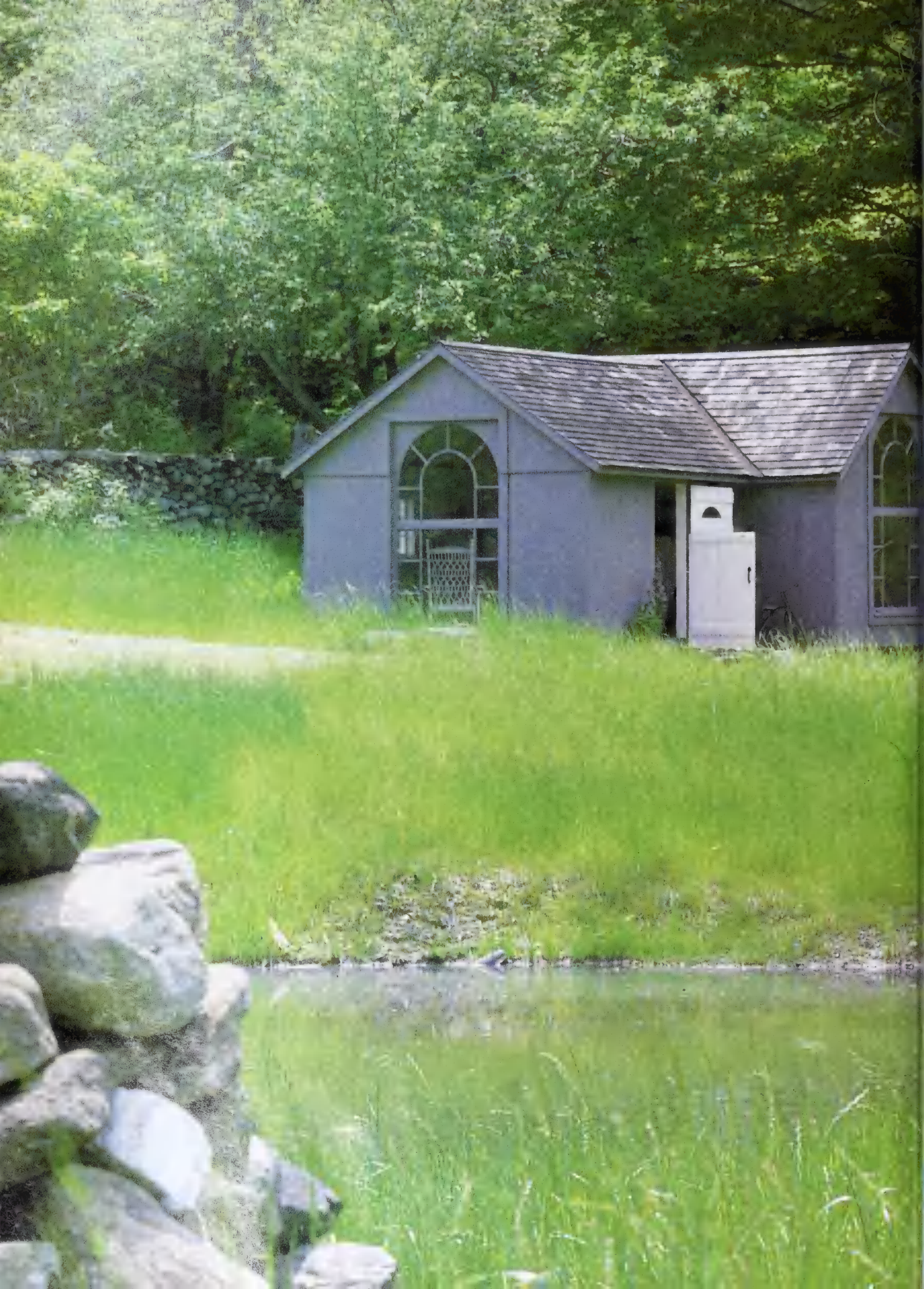
Above: *A brass inkwell is set into the top of the examination table.*

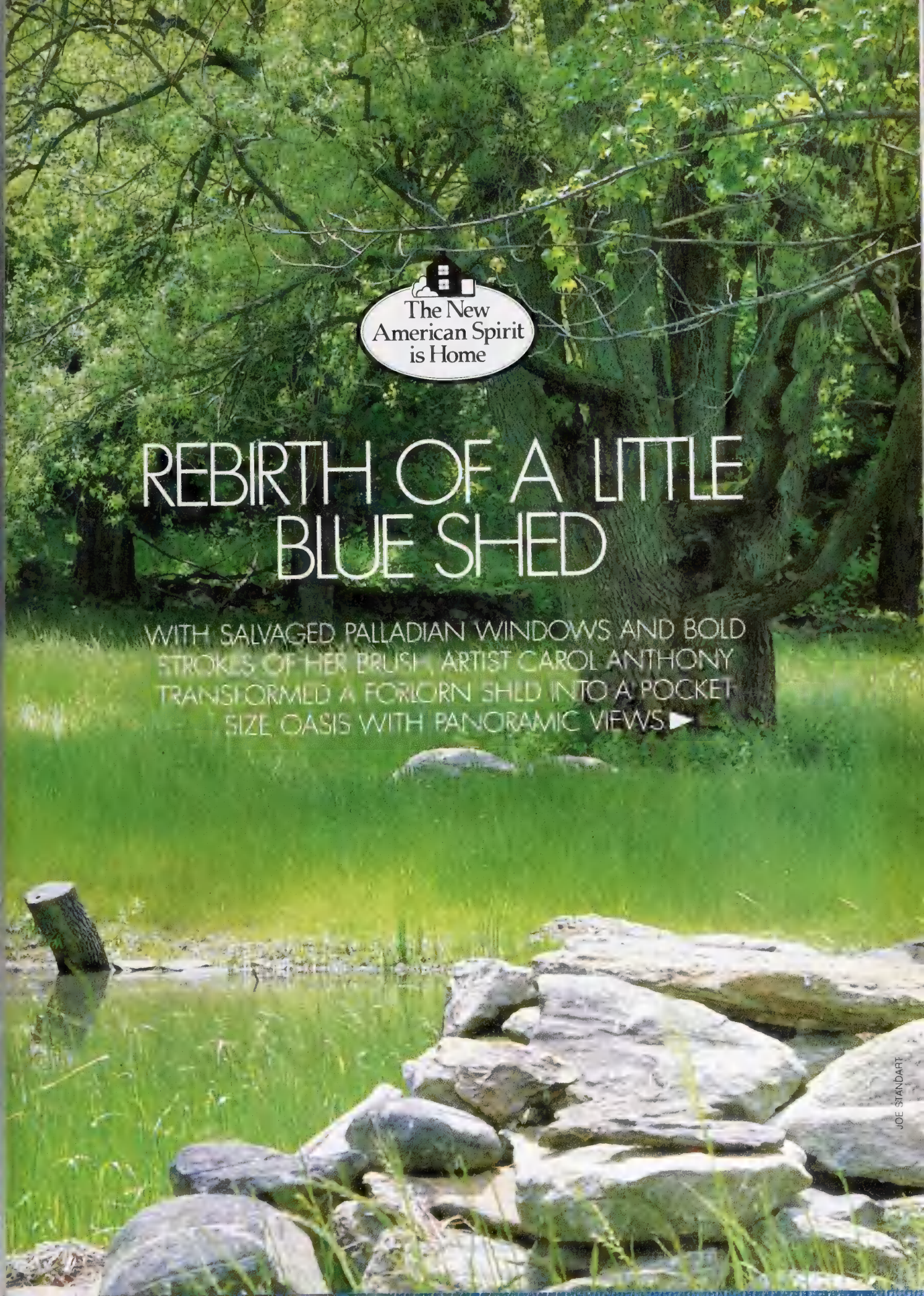




Above left: *The original of this desk and bookcase is attributed to the Goddard-Townsend school. Here the lighter-colored mahogany front is outlined in dark mahogany. Its 9-foot height is easily accommodated in the Litchfield living room.*
Left: *Laura Ashley's Peony pattern covers a round living room table.*
Far left: *Curly maple chest of drawers in New England blockfront style.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION





REBIRTH OF A LITTLE BLUE SHED

WITH SALVAGED PALLADIAN WINDOWS AND BOLD STROKES OF HER BRUSH, ARTIST CAROL ANTHONY TRANSFORMED A FORLORN SHED INTO A POCKET-SIZE OASIS WITH PANORAMIC VIEWS ►

JOE STANDART

REBIRTH OF A LITTLE BLUE SHED

OVERNIGHT GUESTS ARE LULLED BY ITS SIMPLICITY AND LUMINOUS SPACE. FOR THE ARTIST THIS IS A "MAGICAL PLACE" TO RENEW HER ENERGY.

Recalling its humble origins as a chicken shed, Carol Anthony praises a local carpenter for his sensitivity to the barnlike structure, his enthusiasm for handcrafted details. With a leap of faith—and minimal funds—she bartered an original painting for Bob Nicholas's carpentry, retrieving a pair of Palladian windows salvaged by a wrecking company. "I had to have them in my life," she says, pointing to the expansive, arched glass relics that symbolize her kinship with 16th-century Italy.

The Old World windows now frame a bucolic scene of her Washington, Conn., homestead, flooding the two-part cottage with all the natural light an artist could hope for. To step inside the diminutive place with its Dutch door, its walls and rafters bathed in white, is to be immediately uplifted. You'd think Carol Anthony transferred her artwork from canvas to life with thoughtful regard for each object in a confined space—here antique wicker chairs, there her late father's drawing table and a childhood chair. The sense of order is reminiscent of Shaker dwellings whose spare furnishings often were colored an earth-red. This, in fact, is the hue she mixed to coat the floor with a rich patina, thus masking its imperfections. A single bed, readied for visiting friends, is angled for an early morning view of the misted meadow and woman-made pond. ■

—CAROL COOPER GAREY

Editor PATRICIA CORBIN



JOE STANDART

FOR MORE DETAILS, [illegible] DUCT INFORMATION



Carol Anthony's paintings [illegible] Maxwell Davidson Gallery, N.Y., the Carole Gallery, Ft. Lauderdale, Fla., and the Meredith Long Gallery, Houston, Tex. Antique wicker chairs *(left)* were found at Eclectique, New Millard, Conn.







WILLIAM P. STEELE

Handmade decorations are an age-old tradition wherever Christmas is celebrated. On these pages are examples of Scherenschnitte, the 17th-century German folk art of folding and cutting paper. Christina Smyth, a contemporary folk artist who created the engaging figures shown here, will demonstrate the craft December 10 at the E.M.D.L. Frederick Taylor House in Washington Crossing (Pa.) Historic State Park, where this decorated tree *(opposite)* will also be displayed.

Try your hand adapting and cutting out one or more of her ornaments. Or order a trio of basic designs from the Museum of American Folk Art Shop, 55 W. 53rd St., NYC 10019.

Here are tips on successful paper cutting:

- Use fine surgical scissors; keep them sharp.
- Always cut with the tips of your scissors.
- Work with linen-finish writing-tablet paper.
- For an antique look, sponge tea onto cutouts before you add watercolor details. ►

Editor PATRICIA CORBIN

YOUR OWN DECORATIONS TO MAKE





THESE CHARMING PAPER CUTOUTS ADAPTED FROM AN OLD GERMAN FOLK ART ARE AMONG A GALAXY OF HOLIDAY DECORATIONS TO MAKE AND DISPLAY

FOR MORE ITEMS, SEE PRODUCT INFORMATION



THESE CHRISTMAS TRIMMINGS ARE SOFT-EDGED AND ROMANTIC OR QUIRKY AND OFFBEAT. MATERIALS COME FROM THE FLORIST, THE KITCHEN, EVEN LAST YEAR'S CARDS.



PETER TENZER

Left: A 4-foot-high tree is appealing for a small space, but the ornaments must be equally small-scale and very simple—for example, these tiny, clear (non-blinking) bulbs called Italian lights and the felt hearts of minute proportions. The hearts, whose largest dimension is only an inch, were made by Joan Roche for the tree at Hinson & Company. Ms. Roche stuffs the hearts with lamb's wool and sews the edges with an overstitch.



TOM YEE

Left: A topiary figure like this reindeer designed by Ronaldo Maia can be made by covering an inexpensive toy animal with sheet moss. Choose the size animal you want, cover with white glue, then press on moss.

Right: This 8-inch wreath is made by tying bunches of heather to a heart-shaped frame. "Heather retains its color as it dries," says Philip Carlson of Carlson/Kayla. "It will keep for two years if kept dust free."



JAMES LEVIN



LYNN KARLIN



LILO RAYMOND

Above: A door decoration for a gastronome, this wreath of lemon leaves is studded with dried hot cherry peppers, shallots, dried thyme, rosemary and bay leaves. Food consultant Ruth Leserman tied a nosegay of cranberry beans and purple garlic at the bottom.

Below: Gather the whole family to make papier mâché tree hangings. "Children have great spontaneity," says artist Linda Cross, who uses acrylic tempera paints to create glowing colors. She stresses that strips for papier mâché must be torn, never cut, because ragged edges fuse better. *(Directions on page 128.)*■

Above: Artist Veva Crozer's tree is a Christmas valentine of cutout angels and paper lace doilies. Narrow satin ribbon is woven through the branches, with dried baby's breath tucked around for more froth—both are tree-trimming activities for young children to do before any breakables are added. To make giant paper doily snowflakes, simply cut around existing patterns; to add paper figure cutouts, use last year's Christmas cards.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



RIC COHN

NOSTALGIC CHRISTMAS CAPTURED IN AN ANTIQUE TOY-TRIMMED TREE

Decorated with dollhouse chairs, Victorian greeting cards and a century's worth of dolls, this 18-foot tree shows off miniatures from the Margaret Woodbury Strong Museum



Look carefully at the branches of this tree, the Christmas offering of the Margaret Woodbury Strong Museum in Rochester, N.Y., and you'll probably spot at least one tiny treasure you dreamed of owning as a child: a precious Victorian doll, a minute porcelain teacup or a 1930s tin bird. Trimmed with 2,000 miniature finds from the museum's extensive toy archives, this tree shelters such rarities as a turn-of-the-century toy piano, a carriage to seat twin dolls back-to-back *(both: opposite)*, a coveted Steiff teddy bear *(above)* and a child's horse-drawn cart *(below)*, which sold at F.A.O. Schwarz until 1928.►

VINCENT LISANTI









"When I was a girl," says 90-year-old Alice Steele, famous for her miniature vignettes, "I'd be allowed to visit a toy shop like this once a year. In Cummington, Massachusetts, we only had a general store, but 20 miles away a man and his wife kept a Christmas toy shop in their house." In he precisely scaled, 1-inch to 1-foot room displayed at the Stron Museum, a shopkeeper reads a book fashioned from adverti ing, a china cat sits on a rug braided by Mrs. Steele an early 1900s dollhouse toys rest on shelves crafted by he husband.■ —CLAIRE WHITCOMB *Editor* BEVERLY McGUIR



NOSTALGIC CHRISTMAS

A miniature Victorian toy store brings back visions of Christmases past



It's More you.

It's beige.
It's slender.
It's special.
It's menthol.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous To Your Health.

8 mg. "tar", 0.7 mg. nicotine av. per cigarette by FTC method.

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q This is a solid silver water pitcher made by Gorham. It has three small hallmarks—a lion, anchor, the letter G, plus some other impressed marks. What is its age and value?

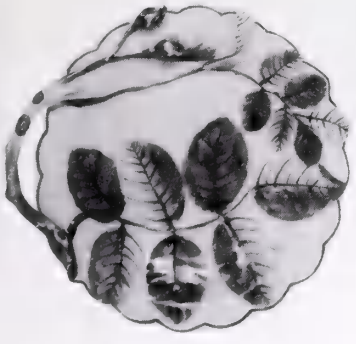
—B.D., Redonia, Wis.



A. Your pitcher is in the classical style that was favored by Gorham Silver from about 1865 to 1890. The Gorham Silver Company, founded in Providence, R.I., in 1831, made silver in almost all of the popular styles from the very plain to the most elaborate Art Nouveau and Victorian pieces. The ornate Victorian and the very simple classical styles predominated after the Civil War. Many Victorian pieces had raised figures and scrolls while classical ones had bright cut or etched geometric patterns decorating a flat surface. It is possible to date a piece of Gorham from the very small mark that appears near the anchor and lion mark. The mark was a single letter from 1868 to 1884. From 1885 to 1933 it was a small picture of an object or animal. Starting in 1941, the year was stamped. Your pitcher, dating about 1870, is worth about $800.

Q I always thought my dish was very old, but I recently saw a dish with the same raised pattern at a department store. The clerk said the pattern was called "Blind Earl." Can you tell me anything about it?

—R.P., Tipton, Okla.



A. The Blind Earl pattern has been made since the 1760s. It is claimed that the Worcester factory of Dr. Wall in England made the first pieces of this dinnerware. About 1780, the Earl of Coventry became blind in a hunting accident and the pattern was named for him. The raised rose leaves and buds were positioned on the plate so the Earl could feel the position of the design and locate the food on the plate. The pattern has been made by the Worcester factories from Dr. Wall to Chamberlain to the modern Royal Worcester Porcelain Works. A Dr. Wall plate like yours should sell for over $1,000. The modern versions are worth about $100.

Q Is this a good, better or best example of a painted Windsor chair? How does the arm affect its value?

—F.P., Waco, Tex.



A. You have a writing arm Windsor that is classed as a "country" piece. Your chair was probably made about 1815. The arrowback spindles, the leg style, paint and shape of the flattened tops of the side rails all help in dating the chair. A sophisticated "best" Windsor has a back with eight or more spindles and a graceful, curved top piece, well-shaped legs and stretchers and a saddle seat. The chair is judged for style and quality. The arm does not change this. Yours is worth from $400 to $650 if the paint is original.

Q Is this a bride's chest? If so, how was it used? How old do you think it is?

—H.L., Cold Spring, Minn.

A. Many people refer to painted, decorated Pennsylvania German chests as dower or bride's chests. Actually, the chest was a multipurpose piece of furniture serving as seat, table and storage unit. Frequently decorated with the owner's name and a date, it was often given to the owner as a young adult so clothing and blankets could be stored in preparation for marriage. Your chest is in a style that was popular in the 1790s. The painted Pennsylvania chest has been copied through the years and it takes an expert to determine whether your chest is an 18th-, 19th- or 20th-century version. An authentic chest with original decoration made about 1800 is worth over $5,000.■





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WHERE TO FIND IT

Designating places of honor for the art objects you own and love

By SYLVIA SUNDERLIN———

A work of art, whether it is a rare bronze statue or a cherished antique plate, deserves the safest and most advantageous setting the owner can provide. Room size, shape and decor determine the kind of display best suited to the art object. Some sculpture and other three-dimensional articles can be encased securely in a clear acrylic shelter fixed to a freestanding stable base. Other things, such as miniatures, small glass or china collections, are best housed in table vitrines or on easels in open or glass-doored cupboards. If daytime or artificial illumination turns out to be insufficient, concealed lighting can be placed in cases or under glass or acrylic shelves.



JOHN B. TAYLOR © 1982

An Oriental doll proudly on view is well protected from dust in a "house" of plastic laminate. The base has a turntable underneath for tabletop display without risk of scratching. From Robert Haber.

Center Art Studio, 149 W. 57th St., New York City, NY 10019; (212) 247-3550—For more than 60 years this studio has been creating made-to-order display bases for works of art, ceramics, statuary and difficult-to-display antiques of rosewood, ebony, brass, bronze or Lucite. In stock are ebony and Lucite easels for plates and platters. Brochure upon request.

Rosine Green Associates, 1622A Beacon St., Brookline, MA 02146; (617) 277-8368—This firm of general fine art conservators does made-to-order Plexiglas display cases on wooden bases for works of art, whether delicate porcelain miniatures or marble statuary, wood sculpture or large ship models. Write or telephone for further information.

Robert Haber Conservation, 16 W. 23rd St., New York City, NY 10010; (212) 243-3656—Mountings are designed for art work for museums and private collectors. Specialties are Plexiglas pedestals, covered or open, for stone sculpture ture and bronzes, other works of art. In stock are Formica turntables in graduated sizes. Send photos and measurement of object to be mounted.

Liros Gallery, 626 N. Washington St., Alexandria, VA 22314; (703) 549-7881—This firm has Genii battery-operated portrait lights, $58; also incandescent over-picture lights from 4 to 36 inches, from $18.50 up. A brochure is available upon request.

Rogay, Inc., 4937 Wyaconda Rd., Rockville, MD 20852; (301) 770-1700—These specialists in architectural and artistic display facilities make display cases, cabinets and freestanding covered cases of acrylic on order. Send inquiries to Mr. Biehl.

Unique Woodcraft, Inc., 175 L Penrod Court, Glen Burnie, MD 21061; (301) 768-6453—For small groups of artwork such as art glass, miniatures, delicate china objects, this firm makes African mahogany wall display cases, corner cupboards, hanging cupboards and a freestanding six-sided glass cabinet. Send 20-cent stamp for brochure with prices.

Ward-Whitehill, 12102 Woodland Ave., Cleveland, OH 44120; (216) 721-4444—This firm makes showcases in eight standard stock sizes of clear Lucite over ebony-black Lucite bases. Other cases made to customer's specifications. Brochure on request.

Washington Dolls' House & Toy Museum, 5236 44th St. NW (one block west of Wisconsin Ave.), Washington, DC 20815; (202) 244-0024—This unique museum has a shop selling excellent dollhouse furnishings and an expanding stock of dollhouses for displaying such miniatures, from a simple box room to custom-made reproductions of historic houses. Inquiries to Flora Gill Jacobs, curator.

The Wrecking Bar, 292 Moreland Ave., NE, Atlanta, GA 30307; (404) 525-0468—For the collector desiring an antique setting to display a statue or bronze sculpture, this firm has rescued columns and pedestals, wall brackets, unusual picture frames and other suitable architectural components for displaying art. When writing, describe object to be mounted. Firm will send a selection of photos of appropriate display accessories.■

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THE SNAP OF CRUDITÉS
IS THE OVERTURE TO A FESTIVE GALA
OF HOLIDAY HORS D'OEUVRES

COCKTAIL PARTY FAVORITES



MICHAEL SKOTT

COCKTAIL PARTY FAVORITES

APPETIZERS SPARKLE ON PLATTERS IN HOLIDAY DRESS



Displayed on a Christmas tree of *pousse pied* (a kind of French seaweed) whose trunk is made of wedges of bright green zucchini, tiny pattypan squashes filled with a cheddar and red pepper stuffing are arranged like colorful hanging ornaments.



Dazzling white plates set off the white shells of baked oysters with steamed spinach over which is laid a strip of *pumate* (sun-dried tomato). A dressing of oil delicately flavored with hot red peppers adds tantalizing bite.



Pâte à chou wreath *(right)* of puff pastry is decorated with stars of crème fraîche and spoonfuls of salmon caviar. The wreath is served cold, sliced in thin [illegible].

RECIPES BEGIN ON PAGE 124 FABLE [illegible] BY MICHAEL SKOTT, ALL OTHERS BY PETER BOSCH

Asparagus wrapped in prosciutto garnished with hot chili peppers and montbretias (the yellow flowers) are clustered in a fanlike arrangement. To bring out the especially vibrant green the asparagus are quickly blanched.





Savory platter wreath of olives in all their variety: French, Greek and Italian served with cornichons, *pumate*, fresh basil, fragrant rosemary and hot red peppers. These olives offer a great opportunity for contrast with some subtly flavored cheeses.

Two kinds of tortellini: On one side of the platter they're filled with spinach and veal; on the other, egg and pumpkin. Served on skewers, they're dipped in a sauce of lemon and Parmesan along with a pearl of fresh-roasted garlic in its own parchment.





Cherry tomatoes make delicate minicontainers for a pale pink mousse of smoked salmon on a tray full of fresh dill. Naturally festive green and red tones make these hors d'oeuvres delicious additions to holiday fare. ■

Editor MARTHA STEWART

Grand Finales

IF DESSERT IS LIKE A SMILE AT THE END OF DINNER, THESE HOLIDAY SPECTACULARS SHOULD GARNER GRINS OF RAPTURE AND JOY



MARINA SCHINZ

Clockwise from dacquoise tree, *(near right)*: Croquembouche, glazed orange cake, bûche de Noël, deep-dish plum pie, poached oranges—all by Jane E. Stacey. *(Recipes, page 124.)* ■ *Editor* MARTHA STEWART

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION



GIFTS

DELICIOUS SURPRISES



WHIMSICAL COOKIES FOR CHRISTMAS MERRIMENT

Edible gifts and edible decorations capture the warm spirit of Christmas giving. What you see on these pages combines both. The amusing family of sugar cookie characters *(above)* are created by artist Luis Molina who decorated a tree for a friend with about 800 of the little people. A tiny wire on the back of each and a light coat of shellac to protect fragile edges make the cookies suitable for tying into package ribbons (though no longer for eating). A chicken wire basket filled with pine twigs and a cluster of little people *(opposite)* makes an adorable centerpiece for the children's holiday table. You might decorate each cookie with a specific child in mind. (Cookies should be protected after baking by layering with doilies; use flat cardboard "plates" to protect flaky crusts and delicate shapes.) Ruth Leserman brings another kind of gift "wrapping" to her presents of food: morsels of praline mousse enfolded by hard chocolate "paper" *(right)*, ginger-beet cake covered in marzipan *(opposite, top left)*. Her *friand* of ham, mushrooms and Gruyère is enveloped in a basket-weave pattern of puff pastry *(opposite, top right)*, tied with a diamond-patterned ribbon. ■



COOKIE CHARACTERS PHOTOS, JOSHUA GREENE; ALL OTHERS, PAMELA BARKENTIN

RECIPES FOR THESE ITEMS BEGIN ON PAGE 156

FOR MORE DETAILS, SEE PRODUCT INFORMATION





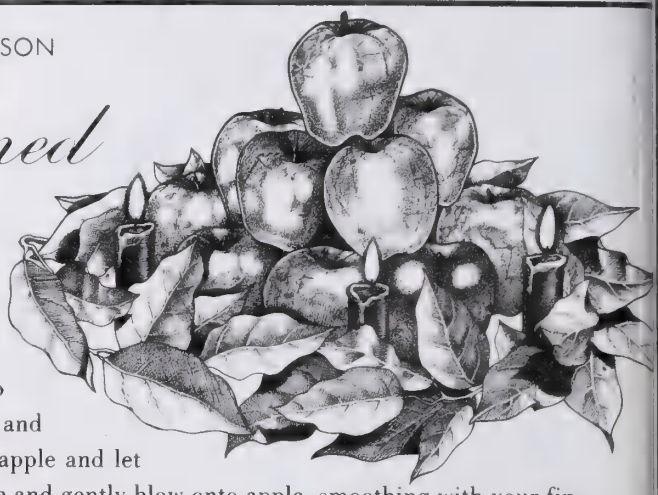
ELEGANT DISHES THAT DELIGHT AND ASTONISH



ENTERTAINING PLUS

By KATRIN TOLLESON

Old-Fashioned Centerpiece



Lee Bailey, author of *Country Weekends*, loves everything about Christmas. For his holiday table he makes a wreath of lemon leaves and tucks in apples to which he has applied gold leaf. It's simple to do: Purchase sizing and brass, silver or gold leaf at an art supply store. Spray sizing onto apple and let dry until tacky to touch. Hold gold leafing 2 inches away from apple and gently blow onto apple, smoothing with your fingertips. Let dry. Gently rub, and some of the red from the apple will show through—the effect is beautiful. Mound the gold apples in the center of the table or tuck into the wreath with votive candles.



DECANTERS

What could be prettier than an array of decanters on your sideboard or old country table? Use them for your bar—for whiskey, gin, vodka and sherry—and for serving wine at meals. With candlelight reflected into the glass the mellow colors paint a magical picture. And you don't have to begin your collection with crystal. Here is an assortment of inexpensive decanters to get you started *(left to right):* $19.95, $15 a pair, $7.50, $15 a pair, $12 and $12. All are available from Bloomingdale's.

Anyone who reads cookbooks or is interested in the history of food, recipes and eating traditions is in for a treat—Louise Conway Belden has written a history of desserts and table decorations in America from 1650 to 1900. The Festive Tradition *(W.W. Norton & Co.) is laced with photographs of utensils, table settings and floral arrangements, and filled with recipes and anecdotes about desserts before the age of television and fast foods. This is a must for the serious cook, food historian or vicarious entertainer.*

ILLUSTRATION BY SUSAN FOSTER, PHOTOS BY CARL WALTZER

TURKEY TALK LINE

How often have you eaten dry, overcooked, tasteless turkey with uninspired dressing? Your problems are over. During the holiday season you can call the toll-free Turkey Information Council at (800) [illegible]4848 and ask for their recipes, tips and cooking advice.

BISTRO CHEESEBOARD

Those white ironstone platters that one occasionally sees for too many hundreds of dollars, are lovely for serving cheese, fruit or party dishes. Howard Kaplan now makes reproductions that look like the real thing, but are lighter for easier use. The Cheeseboard, $32.50, Bistro Line, is available at Macy's and Saks, N.Y.; Bullock's, Calif.; Sanger-Harris, Tex.; Lazurus, Ohio; Famous-Barr, Mo.■



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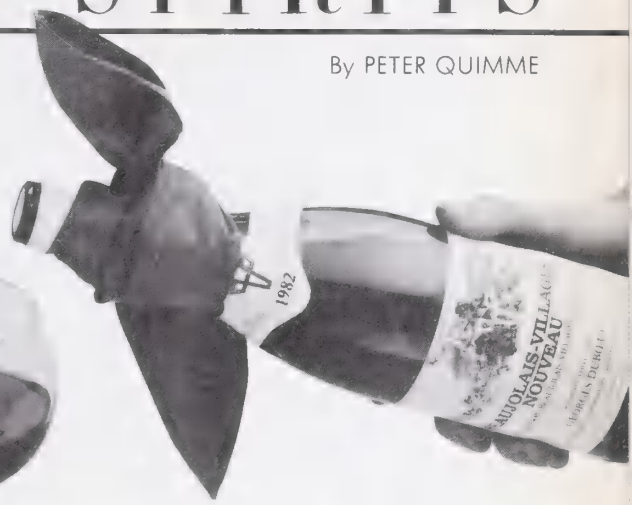
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WINE & GOOD SPIRITS

By PETER QUIMME



LAST MINUTE WINE GIFTS

Suddenly you realize that you don't have a Christmas present for your favorite wine buff. What to do? I suggest one of these splendid bottled gifts which should be available at well-stocked wine shops:

- One bottle each of six of the first-growth red Bordeaux—Mouton-Rothschild, Lafite-Rothschild, Latour, Margaux, Haut-Brion and Cheval Blanc—from the light but underrated 1980 vintage (about $210 for all six). Or give just a single bottle of one of these (about $35).
- A magnum of the superb 1978 Robert Mondavi Reserve Cabernet Sauvignon from California (about $80).
- A mixed case of top Sauvignon Blancs from Sonoma County such as Chateau St. Jean, Kenwood, Glen Ellen and Dry Creek (about $110).
- A great Cognac in a decanter—Hennessy's Paradis (about $150).

DRINKING ALE

When I think of drinking ale, I picture a winter scene: sitting in a cozy pub in England having a pint of the local brew by the fire while the winds howl outside. In fact, ale is *the* traditional beer of the British—after all, they invented it several hundred years ago (even drank it with breakfast before the 18th century), and it's been popular there ever since. The English still serve mild ales, bitter ales, strong brown ales, and Scotch ales, many of them made in their traditional way.



Even if you can't transplant the atmosphere of a British pub to your home, you can drink the same ale. Not only are many more British ales being imported to this country, but also more and more new small American breweries are making ale in the British style. Ale is brewed differently than the light lagers with which most Americans are familiar. Fuller-bodied, more aromatic, and with a stronger flavor than lagers, ales go exceptionally well with food.

I like to serve a selection of interesting ales at winter buffet parties, especially when I'm serving Swedish smorgasbord dishes or traditional English fare, such as a hearty oxtail soup. Ales are also an excellent match with cheese-based dishes. Try British ales such as Samuel Smith's Old Brewery Bitter, Newcastle Brown Ale, Lorimer's Traditional Scotch Ale, Whitbread's and Bass. From Canada there's Molson and Moosehead. Among American ales, try the fine, generally available Ballantine India Pale Ale, and look for regional products from small breweries such as Rainier Ale (Pacific Northwest), New Albion Ale, Sierra Nevada Pale, DeBakker Pale (all from California), Boulder Bitter and Coors Irish Red (Colorado), Genessee 12 Horse and McSorleys (New York). Expect to pay up to $2 a bottle for some of these.■

WINE KERCHIEFS

There's a charming tradition at Château Mouton-Rothschild: serving wine in a decanter that has a claret-colored kerchief tied around the neck to catch any drips when the wine is poured. Lately I've been seeing this lovely casual touch applied directly to wine bottles at restaurants, and have adopted it myself. I especially recommend it for red wines at festive dinners and buffets where you expect guests to pour their own wine. Any kind of small dark-colored napkin will do for a kerchief, but wine-red is the sensible choice.



KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

PASTA PRODUCTION

The current popularity of pasta has encouraged a proliferation of machines for making spaghetti, noodles, macaroni and fettuccine at home in minutes. One of the most attractive is Moulinex Regal's new La Pasta Machine. Easy to clean, it comes with four shaping discs and retails for $146.60

COLD FACTS

Ever wonder whether you can freeze certain items? Here is a list of foods you might not have thought were freezable and how long they will last.

Milk: unopened carton, up to two months.
Whipped cream: up to two months.
Butter or margarine: wrapped in foil, up to five months.
Cooked rice: up to three months.
Bacon: either before or after cooking, up to two months.
Bananas: mashed, up to four months.
Cheese: shredded, sliced or chunk, up to two months.

It's extremely important to use airtight packaging and containers and wrappings especially designed for freezing.



The *Caffè Roma*, now from Coffee Imports International, is a totally self-contained electric 9-cup espresso/cappuccino maker that eliminates the need for a separate coffee container. Enough steam is built up to froth milk like professional machines. The retail price is about $130.



A lovely under-the-tree gift from France: A child-sized 24-piece pastry set that includes an 8-inch quiche pan, mixing bowls and cookie cutters. The set is available from Toys To Grow On for $20.

ANSWER CENTER

Happy first birthday to GE's Answer Center. Over one million people have called the toll-free number in the past year for information on GE consumer products or services. If you have a question call (800) 626-2000 for round the clock answers.

CHRISTMAS TREE CAKE

For an impressive bake-it-yourself gift or an extra-special holiday dessert, Chicago Metallic Products has just added a Christmas tree cake pan to its Village Baker line of commercial-weight tinned-steel bakeware. The pan is 10½ inches long and retails for approximately $5.

BRUSHING UP

For a quick wash-up of kitchen utensils, Suds 'n Scrub is just the thing. A handy all-purpose bristle brush on a squeeze bottle, it comes in an assortment of bright colors, stands upright and is safe to use on coated surfaces. Just a squeeze and a rubber gasket releases a flow of detergent. It's $1.98 from Kellogg Brush Mfg.

MICROWAVE CORNER

FOUR-WAY COOKING

Sharp Electronics has just brought out an oven with a capacity for four-way cooking. Combining microwave cooking for moist foods with convection for foods that need browning, the Compu-Cook system *(right)* determines the best method—microwave, convection or a combination—when the weight, degree of doneness and type are entered on the control panel. It then indicates length of cooking time and signals when done. Oven also bakes. Retails for about $800.



MAKING WAVES

Microwave Times is a bimonthly newsletter whose aim is to help owners make better use of their ovens. Filled with recipes that include a calorie count and other related information, a year's subscription is $6.95. Write to *Microwave Times*, Box 1271-A, Burnsville, MN 55337. What follows is a recipe from a recent issue:

SEAFOOD BISQUE

1 shallot, finely chopped
1/3 cup chopped celery
1/2 cup water
1/3 cup unsifted all-purpose flour
1 teaspoon Beau Monde seasoning
1/2 teaspoon salt
1-1/2 cups milk
2 tablespoons dry white wine
1 tablespoon lemon juice
1/2 teaspoon Worcestershire sauce
1 package (6 ounces) frozen cooked crab and shrimp
1 cup whipping or light cream

☐ **Mix shallot, celery and water in 1-1/2-quart glass casserole. Cover. Microwave (high) 4 to 5 minutes. Blend next 4 ingredients. Stir into vegetables. Microwave (high) uncovered 4 to 5 minutes, stirring 2 or 3 times. Add next 4 ingredients. Stir until seafood is thawed. Add the cream. Serves 6.**■

May all your crystal be bright.





The Cascade look. *Virtually spotless.*

COCKTAIL PARTY FAVORITES

Continued from page 113

WARM CRUDITÉS

☐ These crudités are arranged while vegetables are still hot from very quick cooking. They are served with dip made from 2 cups homemade mayonnaise, 3 cloves roasted, crushed garlic, 1/3 cup grated Parmesan cheese, a few drops of hot pepper oil and puree of two red peppers that have been roasted, seeded and peeled. We used tiny artichokes, flowerets of broccoli and cauliflower, baby potatoes (red and yellow) and tiny pattypan squashes—all of which were cooked separately in steamer until bright and still crisp. The uncooked vegetables were scallions and cherry tomatoes.

SKEWERED TORTELLINI

☐ We used Italian tortellini, green and white, filled with pumpkin and chicken. (They are available at Dean and DeLuca, Pasta & Cheese and other gourmet food shops.) Cooked until just tender in large kettle of boiling water, pasta is drained and sprinkled with light olive oil to prevent sticking. They are placed on long bamboo skewers and served here with dip made of crème fraîche, Parmesan cheese, lemon juice, grated lemon peel and roasted, crushed garlic. Whole roasted garlic cloves decorate tray.

SAVORY WREATH

☐ Fresh basil leaves are arranged around perimeter of round tray. On leaves place an assortment of olives—Sicilian, French, Moroccan, etc. Also try sun-dried tomatoes *(pumate)*, cornichons and roasted peppers.

ASPARAGUS WRAPPED WITH PROSCIUTTO

☐ Trim thin asparagus all one length. Steam or blanch until just tender. Immerse in ice water to cool and drain well. Keep refrigerated until 2 hours before party. Wrap a thin strip of prosciutto around each asparagus and arrange as shown. Garnish with flowers, tiny peppers or other vegetables.

STUFFED SQUASHES

☐ With point of small sharp knife, or with melon ball scoop, hollow top portion of tiny pattypans. Filling proportions are 1 cup minced sweet red pepper, 1/2 cup grated sharp Cheddar, 1 beaten egg and salt and pepper to taste. Mound filling atop each squash and bake in preheated 350° oven until cheese has melted. Serve warm.

BAKED OYSTERS

☐ Allow one medium-size fresh spinach leaf per oyster. Steam spinach until just wilted. Arrange spinach leaves under each loosened oyster on half shell. Top with strip of sun-dried tomato *(pumate)* and bake for 3 to 4 minutes in a 350° oven. Serve warm.

TOMATOES FILLED WITH SALMON MOUSSE

☐ Mousse is combination of 8 ounces cream cheese, 2 ounces smoked salmon, a few drops of lemon juice, a few drops of heavy cream and pepper to taste. Process until smooth and chill until ready to use. With sharp knife, cut bottoms off cherry tomatoes. Hollow out tomatoes using small melon ball scoop. Allow tomatoes to drain on rack or on paper toweling until ready to fill. Use pastry bag and decorative star tip to pipe filling into hollowed tomatoes. Decorate with piece of dill, fennel top or small sprig of parsley.

PÂTE À CHOU WREATH

Wreath (cream puff paste):
- **6 tablespoons unsalted butter**
- **1 cup water**
- **1 scant teaspoon salt**
- **Pinch of pepper**
- **1 cup sifted flour**
- **4 large very fresh eggs**

Filling:
- **2 cups crème fraîche**
- **7 ounces salmon roe caviar**

☐ *To make wreath:* Make two batches of cream puff paste (pâte à chou). Don't double recipe; make it twice. In heavy saucepan melt butter in water over high flame. Add seasonings. When mixture is boiling and butter has melted, remove pot from flame. Add flour all at one time and stir rapidly with wooden spoon until smooth. Return to medium high heat and, stirring constantly, cook for about 2 minutes until mixture forms ball and thin film forms on bottom of pan. Remove from heat and allow mixture to cool 5 minutes. Add eggs, one at a time, stirring until each is completely incorporated.

☐ Cover with piece of plastic wrap until ready to use. Preheat oven to 425°.

☐ On buttered cookie sheet pipe pâte à chou through a very large star tip in mounds about 3/4 inch high. Mounds or stars should touch each other. Wreath shape about 12 inches in diameter will use 1 batch. Make 2 batches so filling can be put between them. Brush very lightly with egg glaze. Bake wreaths in preheated oven for about 25 minutes until puffed and golden. Puffs must be cooked through or they will be soggy. Let cooked puff wreaths remain in turned-off oven for about 10 to 15 minutes to further dry.

☐ *To make filling:* Beat 2 cups crème fraîche until stiff and pipe onto bottom wreath with smaller star tip. Spoon salmon roe caviar atop the crème fraîche. Top with second wreath and decorate with pine boughs. Use serving knife to make large pieces and fork-cut into small wedges.■

GRAND FINALES

Continued from page 115

Except for the oranges, recipes given here are only a fraction of the fantasy sizes made for the photograph. I revised proportions for the reality of the home kitchen. The plum pie pictured is three times the recipe; the dacquoise, four times. The croquembouche contains at least 350 puffs, twice the pastry cream and several batches of caramel and spun sugar. I mixed four times the recipe of orange cake and baked it in a stainless steel bowl. The bûche de Noël is three times everything, and pieced together with an extra batch of chocolate *ganache*. The real fantasy was the cleanup, which increased disproportionately all along.

—MARTHA STEWART

POACHED ORANGES

- **16 navel oranges**
- **1 bottle white wine**
- **3/4 cup sugar**
- **3 tablespoons Grand Marnier**
- **1 teaspoon whole allspice**
- **1 teaspoon whole juniper berries**
- **1 teaspoon whole cloves**

☐ Use a vegetable peeler to remove the rind from 4 to 5 oranges.

(Continued on page 126)

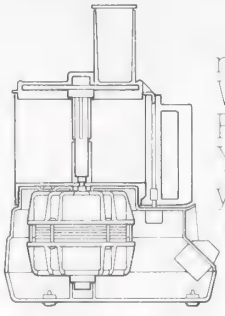
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For more information, write to Hobart Corporation, Troy, Ohio 45374.

KitchenAid®. For the way it's made.

Dishwashers, Mixers, Food Processors, Trash Compactors, Disposers and Hot Water Dispensers

GRAND FINALES

Continued from page 124

☐ Cut peel into julienne and set aside. Carefully cut peels off oranges with sharp knife. Try to remove all peel and white threads without losing any pulp and keeping the shape of the oranges.

☐ Combine the julienned rind, spices, white wine and sugar. Bring to a boil and let reduce 8 to 10 minutes. Pour hot liquids over oranges and chill, basting occasionally. Before serving, stick a clove in each orange and lay strands of rind over tops of oranges.

DEEP-DISH PLUM PIE

Filling:

- 1 cup white sugar
- 3/4 cup brown sugar
- 2 to 3 ounces almond paste
- 1/3 cup flour
- Grated rind of 1 orange
- Freshly grated nutmeg
- 1/2 teaspoon cinnamon
- 6 cups Italian plums, pitted and quartered
- 2 to 3 tablespoons orange juice
- 3 tablespoons butter

Top crust:

- 2 cups flour
- 2 teaspoons sugar
- 1/2 teaspoon salt
- 2 sticks unsalted butter, cold, cut into tablespoons
- 3 tablespoons cold water

Egg glaze:

- 1 egg yolk mixed with 2 tablespoons cream

☐ *To make filling:* Mix sugars, almond paste, flour, rind and spices together. Toss with fruit and add orange juice. Pour filling into greased baking pan and dot with butter (a 9-inch-deep pie plate).

☐ *To make crust:* Combine flour, sugar and salt. Cut in butter until mixture resembles cornmeal. Add water by tablespoons, mixing dough lightly and quickly until it barely forms a ball. Chill before rolling.

☐ Roll on floured surface 1/8 to 1/4 inch thick. Use a paring knife to cut leaf shapes of varying size. Use back of knife to imprint "veins" onto leaves. Place on wax paper and chill before placing on top of plum filling.

☐ Brush pastry leaves with egg glaze. Bake at 375° for 40 to 50 minutes until plum juice bubbles and is thick.



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DACQUOISE SPRUCE TREE

Dacquoise meringue:

- 6 egg whites
- 1/4 teaspoon cream of tartar
- 1-1/2 cups sugar
- 1/2 cup toasted ground hazelnuts (or part almonds, part hazelnuts)
- 2/3 cup plus 2 tablespoons cornstarch

Coffee buttercream:

- 2 cups sugar
- 2/3 cup water
- 6 yolks
- 2 cups sweet butter
- 1 tablespoon instant espresso dissolved in 2 tablespoons hot coffee
- 2 tablespoons cognac or brandy or rum

☐ *Before making the meringue:* With a pencil and using parchment paper on cookie sheets, draw circles with the following diameters: 6-3/4 inches, 6 inches, 5-1/4 inches, 4-1/2 inches, 3-3/4 inches, 3 inches, 2 inches. Leave a 1/2-inch space between each circle to allow for expansion as layers bake. These are the layers of the dacquoise.

☐ *To make dacquoise:* Combine cornstarch with 1/3 cup sugar and ground nuts. Whip egg whites with cream of tartar until frothy and soft peaks form. Continue to beat on highest speed while adding remaining sugar by tablespoons until meringue is dull and very stiff.

☐ Fold one third of cornstarch-nut mixture into meringue. Fold in remaining two thirds, one third at a time. Do not overmix or the meringue will fall and be too thin to pipe.

☐ Fill pastry bag (fitted with a plain round tip, 1/2 to 5/8 inch wide) with meringue and pipe circles, starting from center and moving out.

☐ Place in 300° oven until stiff and dry (3 to 4 hours).

☐ Pipe extra meringue through smaller tip to make strands on parchment or baking paper and bake. After layers are baked and cooled, peel them away from parchment. Use paring knife to trim and even layers.

☐ *To make buttercream:* Combine sugar and water in a heavy saucepan. Heat to boiling and cook to 240° (soft ball stage) on a candy thermometer.

☐ Meanwhile beat egg yolks until light and thick. Slowly and carefully pour sugar syrup into yolks while beating. Scrape down sides with rubber scraper. Continue to beat at high speed until eggs are cool and bottom of bowl is cool. Turn to medium speed and add

(Continued on page 131)

Do Something Nice For Your Friends This Holiday Season









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Limited offers, not available in Canada.

Tupperware®

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DECORATIONS TO MAKE

designed by Linda Cross

Shown on page 101, bottom right

PAPIER MÂCHÉ ORNAMENTS

About papier mâché: First the shapes are built with cardboard or newspaper, shaped, then held in place with masking tape. The ornament should be the shape you want before applying any wet papier mâché. Because papier mâché becomes difficult to work with in small shapes do not make ornaments smaller than the second dimensions given. Always *tear* newspaper strips. The recipe for flour paste, given below, is used for all the ornaments.

Drying time varies according to the climate. Do not paint pieces until they are thoroughly dry.

For a more professional surface use a coating of spackle: After papier mâché has dried, and before painting, mix dry spackle powder with water to the consistency of heavy cream. Paint on with a brush and dry overnight. Sand with fine sandpaper, then paint.

Flour paste

1/2 cup regular flour
1 cup water
1 tablespoon white all-purpose glue
Bowl

Gradually add flour to the water in a bowl, mixing with hand until all the lumps are gone. Stir in glue.

Materials needed to make ornaments

Cardboard — Masking tape
Scissors — Newspaper
Pencil — Flour paste *(above)*
Acrylic tempera or poster paints
Brushes
Clear spray varnish (optional)
Needle and embroidery floss
Toothpick (for apple)
Paper clip (for apple)

Watermelon

1. Cut two pieces of cardboard 3-1/2 by 7 inches. (The smallest this can be made is 2-1/2 by 5 inches, as papier mâché becomes too difficult to work with.) Draw curved-slice shape on each piece *(diagram 1)*.

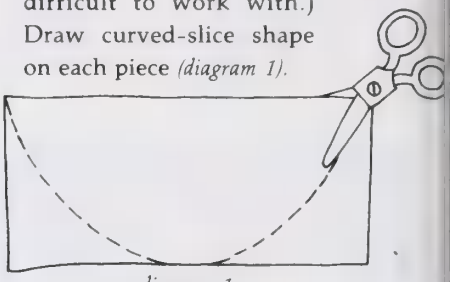


diagram 1

2. Tape cardboard slices together along straight sides *(diagram 2)*.

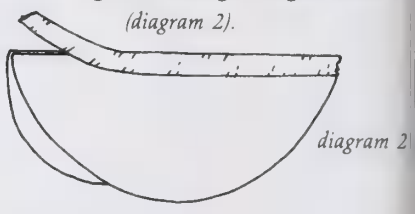


diagram 2

3. Spread cardboard sides out and fill inside with newspaper to form

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wedge shape. Crush paper and tape inside along curved, skin side of melon *(diagram 3)*.

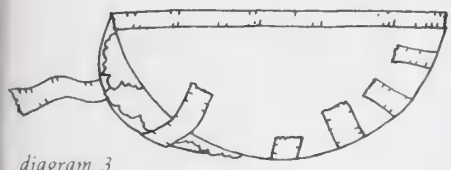


diagram 3

4. Mix flour paste in bowl *(previous page)*. Tear strips of newspaper about 1 by 3 inches (3/4 by 2 inches if using smaller dimensions) and dip them in the paste. Apply strips to melon, smoothing out wrinkles and excess paste with fingers. Add two or three more layers of paste-soaked strips, until smooth. Crimp with fingers for neat edges. Place on baking rack or aluminum foil to dry three days (or until dry), turning each day to prevent sticking.
5. Paint watermelon slice white, let dry (this primer gives colors added brilliance), then paint melon, adding seeds and rind after red has dried.
6. When dry, slice may be sprayed with clear protective coating.
7. Sew embroidery floss through top center of melon for hanging loop.

Apple

1. Wad pieces of dry newspaper into ball shape *(diagram 1)* about 3 inches in diameter (2-inch diameter for smallest) and tape to hold in position, then add more paper, shaping the apple *(diagram 2)* larger at the top, rounding all sides evenly, and tape securely. Next, use fingers to push in a little bit at top center, where stem grows. Insert toothpick for stem, taping to apple. Add tape to toothpick for fuller stem end.

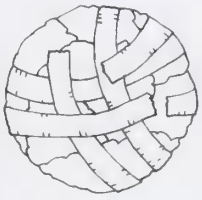


diagram 1

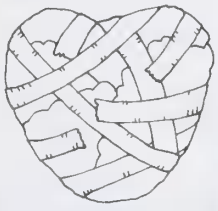


diagram 2

2. Push paper clip into center of apple near the stem, leaving top, curved wire protruding for hanging. Glue to secure.
3. Mix flour paste in bowl *(recipe above)*. Tear strips of newspaper about 1 by 3 inches (3/4 by 2 if making smaller) and dip them in the paste. Apply strips to apple, smoothing out wrinkles and excess paste with fingers. Repeat for two more layers or until smooth. Cover toothpick stem with tiny bits of pasty paper. Place on baking rack to dry.
4. Paint apple white, let dry, then paint red.
5. When dry, spray with clear protective coating.
6. Tie emroidery floss through wire for hanging loop.

(Continued on page 131)



THE PASSIONATE EYE



A September connoisseur: Ex-helicopter pilot Umberto Melina has no formal training, but his eye consistently finds art treasures the experts overlook.

It cannot be restricted to the confin of museums or collectors' cases. It ranges over the face of the earth.

Those of the passionate eye look everywhere. For whatever is well done. Whatever makes the heart leap. They know that human beings, whether they are organizing space, or work, or rituals, are creatures which create art.
A logic and aesthetic dimension inevitably emerge. Of course, what is not so inevitable is the level achieved.
In any endeavor, there can only be a few pinnacles.
The passionate eye looks at much but embraces little.
Which is the essence of connoisseursh

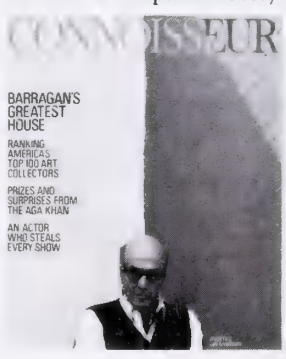
We have made Connoisseur as encompassing as the passionate eye.

Our readers seek out the best that life has to offer.
All of it. Wherever it is found.
They find pleasure not only in the taste of fine wine, but in the character of the label, the history of the vineyard the dusty alchemy of the cellars.
That is why Connoisseur sweeps across the entire spectrum of fine arts, architecture, interior design, jewelry, travel, food, fashion, wine and people.

The passionate eye only has time for the best.

Our readers, whose incomes skew high quite high, have everything but time.
Which is why we sift so carefully.
With so many other ways to keep in touch with the good life, they expect Connoisseur to cover what everyone else misses, or to present the deservedly well-known with fresh insights.
Bringing tasteful, busy people everything that will enhance their lives is our reason for being.
We believe that the pursuit of the finer things of life is one of the finer things of life.

We believe it passionately.



CONNOISSEUR MAGAZINE. Nothing that is truly wonderful escapes our view

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DECORATIONS TO MAKE

Continued from page 129

Heart

1. Fold a rectangle of newspaper (4-1/2 by 4-1/2 inches) in half (or use 3-1/2 by 3-1/2 inch piece) and draw half a heart shape. Cut on doubled paper then open for pattern. Trace around edges, then cut heart out of cardboard *(diagram 1)*.

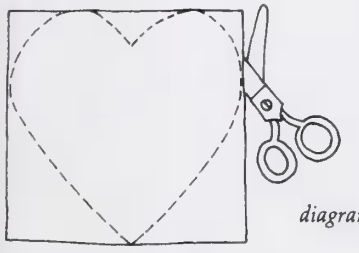


diagram 1

2. Use torn bits of newspaper and masking tape to fill out both sides of heart until about 1 inch thick at center, rounding to narrow edges.
3. Mix flour paste in bowl *(recipe above)*. Tear strips of newspaper about 1 by 3 inches and dip them

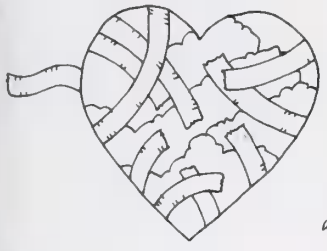


diagram 2

in the paste. Apply strips to heart *(diagram 2)*, smoothing out wrinkles and excess paste with fingers. Repeat for two more layers, or until smooth. Crimp with fingers for neat edges. Place on baking rack or aluminum foil to dry three days, (or until dry), turning each day to prevent sticking.
4. Paint heart white and set aside to dry. Paint second coating of white on one side, red on the other. When dry, paint white side with flowers and leaves as desired.
5. When dry, heart may be sprayed with clear protective coating.
6. Push heavy needle with embroidery floss through top center of heart and knot for hanging loop.■

GRAND FINALES

Continued from page 126

butter in teaspoon-size pieces until buttercream is thick and light. Add coffee and brandy to buttercream and whip briefly on high speed until they are thoroughly combined.

☐ *To assemble tree:* Generously spread largest layer of dacquoise with buttercream and place next largest layer on top. Continue until all layers are used. Use extra buttercream on side of tree. Use the crumbled strands of dacquoise on top and sides as decoration. Sift confectioners' sugar over tree.

CROQUEMBOUCHE

Cream puffs:
- 1 cup milk
- 1 cup water
- 1/2 teaspoon sugar
- Pinch salt
- 3/4 cup butter
- 2 cups flour
- 8 eggs, large

Pastry cream:
- 2 cups milk
- 1 cup cream
- 1/3 cup sugar and, separately, 1/4 cup sugar
- 1/2 cup cornstarch
- 2 eggs
- 4 yolks
- 1 teaspoon vanilla or 1/2 vanilla bean

Caramel base and spun sugar:
- 3-1/2 cups sugar
- Lemon juice
- Butter (for greasing cookie sheet)

(Continued on page 132)



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GRAND FINALES

Continued from page 131

☐ Preheat oven to 400°. Lightly grease 2 baking sheets.

☐ *To make cream puffs:* Combine first five ingredients in saucepan. Bring to rapid boil. Remove from heat. Pour all flour in at once and stir until mixture forms mass. Cook over low heat, stirring constantly until bottom of the pan dries slightly. Turn dough into bowl of an electric mixer and beat on medium high speed until most steam has stopped. Mix in one egg at a time.

☐ Fill pastry bag fitted with plain round tip 1/2 inch in diameter. Hold tube against baking sheet and squeeze bag, forming a 1/2 to 3/4 inch ball. Stop squeezing and quickly pull the bag away. Leave an inch between puffs to allow for expansion during baking.

☐ Bake at 400° for 10 minutes. Turn oven to 350° and bake 20 minutes or until puffs are golden brown, dry and firm. When cool, poke tiny hole in underside of each puff. Makes about 60 puffs, 2 inches in diameter.

☐ *To make pastry cream:* Combine milk, cream and 1/3 cup sugar in saucepan over medium heat. Mix remaining sugar with cornstarch and sift into slightly beaten eggs and yolks. When milk-cream mixture boils and rises to top of pan, pour one third of it into egg mixture, whisking thoroughly. Pour egg mixture back into saucepan with remaining milk and cream. Cook over low heat, stirring with wooden spoon, until cream begins to boil. Remove from heat, stir in vanilla. Cover with plastic wrap and chill.

☐ *To fill the puffs:* If chilled pastry cream is too thick to pipe, beat it with a tablespoon or two of cream, or you may fold 1/2 cup of whipped cream into it. Flavor it with your favorite liqueur. Fill pastry bag fitted with plain round tip (1/8 inch). Insert tip into each puff, filling it with cream. Do not overfill.

☐ *To make the caramel base:* Caramelize 1-1/2 cups sugar, moistened with water and a squeeze of lemon juice, over medium heat. When sugar begins to caramelize, remove from heat and stir. Let cool a minute. Grease cookie sheet with butter. Slowly pour an 8- to 9-inch-diameter pool of caramel onto cookie sheet. Use a greased metal spatula to form round base. Let base harden.

☐ *To assemble the croquembouche:* Caramelize 2 cups of sugar moistened with water and a squeeze of lemon juice over medium heat. Cook until caramel color appears in part of pan. Swirl pan to distribute color. Remove from heat. Using pair of tongs, dip each puff into caramel and place in a circle around edge of caramel base. Continue to build conelike shape, quickly dipping each puff and placing them around and around on top of each other. Use some puffs on inside of cone to strengthen walls as you build them. Use leftover caramel on a fork to make threads over top and sides of croquembouche.

☐ *To make spun sugar:* Place newspapers over several square feet of your kitchen floor. Generously grease handles of 2 brooms, mops or yardsticks. Prop them 6 or 8 inches apart, parallel to each other and floor, and about 2 or 3 feet from floor, and over papered area. Caramelize 2 cups of sugar moistened with water and a squeeze of lemon juice to a golden amber. Remove from heat and let cool about 5 to 7 minutes. Using two kitchen forks in one hand, dip them into caramel and throw caramel over greased sticks. It should form strands that hang over sticks and onto papered floor. Swing forks vertically from saucepan over greased sticks. If caramel does not form threads, but plops to the floor, let cool a few minutes and try again. Lift spun sugar gently in handfuls and place around croquembouche. Serve immediately.

BÛCHE DE NOËL

Cake:
- 1/2 cup flour
- 1/2 cup cocoa
- 6 eggs
- 1 cup sugar

Ganache:
- 1 pound semisweet chocolate
- 1 cup heavy cream

Filling and flavoring:
- 1/2 cup raspberry jam
- Framboise (French raspberry liqueur)

Chocolate bark:
- 1/2 pound semisweet chocolate

☐ Preheat oven to 350°. Grease and flour 10-by-14-inch (or slightly larger) jellyroll pan or cookie sheet with sides.

☐ *To make cake:* Sift flour and cocoa together. Whisk together eggs and sugar in electric mixer bowl over hot water until warm and sugar is slightly dis-

(Continued on page 149)


THE
CHRISTMAS
COLLECTIONS
OF PIER 1
KONGEN AF DANMARK



Thoughtful giving often require you to search for the unusual. Be sure to search in the Christmas Col lections of Pier 1!

Advent candleholder from Den mark **5.9**
Candles, red or white ... **box/10 2.9**

Showcase your cacti, herbs o violets in a ceramic planter from Denmark..... **6.9**

Elephant bank from Thailand is hand-painted and hand-glazed in 1000-year tradition **9.9**

Group brass-framed miniature mir rors on wall for a charming accent From India..... **2.9**

Intrigue friends and foil casual snoopers with classical cryptic lock from India **4.9**

Globe puzzle, a new challenge for cube experts, is a Pier 1 exclusive from Hungary **8.9**

The Fine Art of Giving

A. For storage or display, put our rattan shelves in bath, kitchen or den. From Taiwan. **49.9**

B. A bedcover in Bangladesh, the 50x85" handstitched cotton *kantha* is a bedspread or wall hanging in the USA..... **69.9**

C. Treasure your hand-embroidered Christmas ornaments year after year. From China ... **ea 2.4**

D. Give the tools of absorbing play — our 20-piece carpentry kit. From Germany **29.9**

E. Men and women both like tidy, convenient bath accessories. From Japan..... **boxed set 7.9**
shell soap ea 49¢

F. Not even Peruvian mountain winds are a match for 100% lamb's wool leg warmers!..... **pr 14.9**

G. Porcelain ornaments from Japan evoke memories of old-fashioned Yule celebrations..... **ea 1.9**

H. Keep buttons, stamps, earrings, souvenirs in decorative leather boxes from India..... **3.99-7.9**

I. English preserves and marmalade are in wood crates for sending to far-off gourmets ... **ea 9.9**


A


B


C


E


D


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I



Getting ready for holiday joys is in itself one of the great holiday joys. Handcrafted tree ornaments from Pier 1 add flair to Christmas wrappings, centerpieces, mantel and window decorations.

Happy clown from Taiwan is handpainted papier mache..... **1.49**

Hand-crocheted woolen bird is from China **1.29**

Miniature Chinese fan is handmade of bamboo & paper..... **79¢**

Santa, angel & soldier are silk, from China ..... **1.79 & 1.99**

Red-trimmed angel from China is golden straw, handwoven ..... **59¢**

Lovely old-fashioned cornhusk doll is handmade in Taiwan ..... **49¢**

Gilt bear and red-roofed house are traditional German glass.... **79 & 99¢**

Hand-crocheted snowflake from China is sized cotton..... **59¢**

Cane with red ribbon is woven straw. From China **Set/6 1.49**

The Pleasures of Preparation

A. Santa is "a right jolly old elf," in handmade wheatstraw versions from Hong Kong ..... **ea 99¢**

B. Three bears are durable molded earthenware from Japan. **ea 2.29**

C. You'll treasure hand-embroidered ornaments from India for years to come .....**ea 2.49**

D. Lovely cards and wrapping papers from Italy & England enhance the pleasure of giving.
Cards..... **ea 49-69¢**
Paper..... **roll 1.99**
Italian scissors **2.99**

E. Handblown glass ornaments add to the wonders of Christmas lights. From Germany....**ea 1.79**

F. Have Santa close at hand for party fun. Japanese mug.... **3.99**

G. Put small gifts or candy treats inside papier mache ornaments! From Germany ..... **ea 1.29**

H. Whole families in Ayuthaya, Thailand, join in making crocheted angels for your tree.. **2.79**





B



C



D

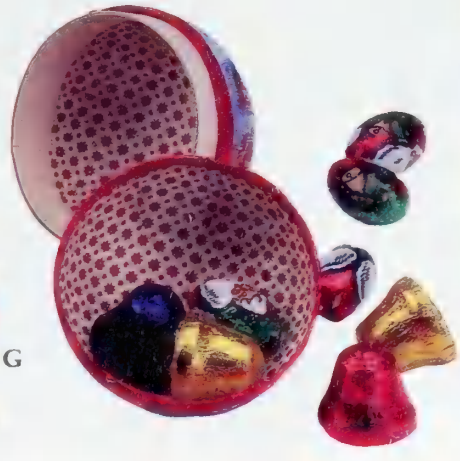




F



G





H



Savor the party season to the full Explore the Christmas Collection of Pier 1 for gifts of tableware and barware. Replenish your own cupboards, too!

Regatta stripes put pizzazz in bar service. On-the-rocks & highball sizes for most popular drinks ..... **ea 1.4**

The confetti pattern of our storage tins is so popular we're building a whole new collection.
Storage tins from France...**2.49-4.9**
Placemat from England..... **3.9**
Oven mitt..... **4.9**
Potholder **2.9**
Mugs from Japan..... **ea 2.9**

Lamplight gladdens the eye in places where candles can't. White or red. From Italy **6.9**

The Delights of Hospitality

A. Brass baskets pick up highlights to brighten any table setting. From India **6.99-12.99**

"Christmas Past" napkins have images from yesteryear ..**ea 2.49**

B. Stemware from Holland gets frosted finish in England.
Liqueur..... **3.49**
Wine, brandy or coupe..... **3.99**

C. Moradabad brass has astounding effect on table setting. Handwoven table runner from Guatemala is a unique festive touch.
Nickel-lined cordial.....**ea 2.99**
Plate **9.99**
Table runner **19.99**

D. Extra-tall stems grace traditional French wineglass shapes. From Belgium **box/4 9.99**

E. Exclusive Pier 1 mug designs make a hot drink an event. From Japan .....**2.49 & 2.79**

F. Recipe box is a Pier 1 exclusive from Poland. For 3x5" cards. Choose from 3 colors..... **12.99**

G. Glasses with European bowl shapes and frosted stems embody sophistication. Cotton placemat & napkin are exclusive Pier 1 Xmas design.
Wineglasses..... **ea 2.49**
Placemat **3.99**
Napkin **2.49**

H. "Iris garden" tea set is a Pier 1 exclusive. Hand-painted in Japanese watercolor style. **19.99**


A


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A



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D



E

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as time, home furnishings and
cents are important in the Christ-
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n of the "Siam" rattan collection
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Brass pitchers from Holland are lovely for tall flower arrangements or favorite plants.
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Boxes ..... **ea 2.99**

Thai doll is vivid decorative accent or fine addition to a collection. 16"H **14.99**

Two prints only suggest the size and quality of our collection. Framed, 19½x24½" ..... **ea 59.99**

Gentle motion soothes baby in rattan swing from Indonesia. It looks good in any room **69.99**

Visit Pier 1 often to keep up with additions to existing collections. Three examples:
Taipei rattan rocker **129.99**
Taipei rattan wall basket **29.99**
Accordian blind 3x6' **12.99**

New oil lamp from Italy has cast brass base, hand-painted porcelain body **12.99**

You can't have too many for comfort: 22"-square velveteen pillows in popular colors ..... **ea 14.99**



F



G

H





Vast projects are everyday matte for children. Fortunately, financin needn't be a problem. At Pier 1 w believe toys that nourish imagina tion most usually cost least.

Your "helpers" on lawn and garde projects can even help a bit!
Wheelbarrow from Denmark 17.9
3-piece tool set from Germany 3.9

Fast scooter helps child be first o the scene! From Germany 14.9

Give "helper" a farm-to-marke wagon. From Germany 24.9

Sturdy rope ladder from Germany treehouse necessity 12.9

THE ZEST OF CHILDHOOD

A. Solid wood trucks will stay in th family for years of "over-the-rug service. From Denmark **ea 14.9**

B. Handmade calfskin koala sits i our exclusive director's chai made of rubberwood & 18-oz cotton duck (red or navy).
Koala from Germany 14.9
Child's chair from Thailand 19.9

C. Give budding lecturer a blacl board with solid beechwoo easel (and some chalk).
Blackboard from Hungary 22.9
Chalk from Germany **box 99**

D. Fabric dolls from Hungary mak a lovely couple ..... **ea 12.9**

E. Soccer requires skill, even o tabletop. From Hungary ... 14.9

F. Bells teach the ABC's and do-re mi's. From Germany 9.9

G. "Put your coat on the train!" get results. From Germany..... 10.9

H. Christmas memories! Stampe metal toys are from Hungary.
Motorbike w/rider 2.9
"Roli Zoli" clown 3.9
Train 7.9
Trucks ..... **ea 9.9**

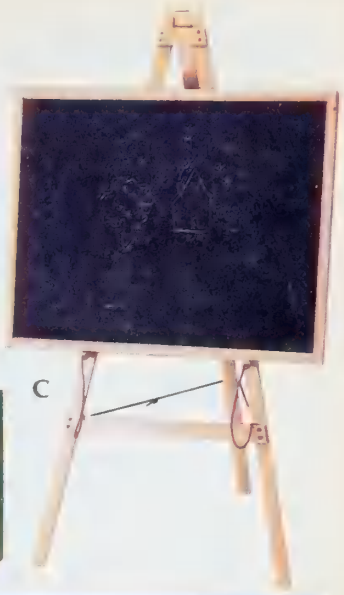
I. No gas, no batteries required fo rubber-powered plane. Boome ang comes with instructions From Germany.
Plane 9.9
Boomerang..... **ea 3.9**

J. Cuddly "ice bear" is made fo Pier 1 in Hungary..... 19.9

K. Our children's kitchen utensils ar aluminum, made in Germany.
4-piece pot/pan set 6.9
8-piece utensil set 5.9


A


B


C




D


E


F


G



H


I


J


K



Ancient crafts are important a Christmas because every produc shaped by a person's mind an hands is unique.

Arrange any gift in a handwove basket; add a ribbon and a bow Now you have a double gift and charming package to put under th tree.

How much candles contribute to th light and color of Christmas! B extravagant with candles this yea They're not costly, they don't spoil and nobody ever has too many fo the full splendor of Christmas.

THE WARMTH AND COLOR OF CHRISTMA

A. Thai porcelain planter is in 1000-year tradition..... **11.9**

B. These pillars are made just fo Pier 1 in Korea ..... **99¢ & 1.9**

C. Decorative candles from Den mark come in many shapes.
Round faces..... **ea 2.4**
Tall people ..... **ea 4.9**

D. Lotus leaves are cut in soft cla by hand. From Japan.
Bowls..... **99¢-2.2**
Plates..... **2.69 & 3.4**

E. Put together an international gi package — shortbread fro England, preserves from Ge many and Hawaii.
Shortbread **2.9**
Cherry preserves **2.3**
Pineapple preserves..... **4.4**

F. 3-part candleholder is adjust able. Candleholder with globe i great for entry hall. From India.
Adjustable 10½"H **17.9**
With globe 10½"H **9.9**

G. Copper-plated brass snuffers fro India provide decorative accent – and save your fingers..... **ea 99**

H. Ribbons and stripes bedeck pi lars from Denmark.
Ribbon candle 3"H..... **3.9**
Ribbon candle 5"H..... **4.9**
Candy-striped candle 6"H... **5.9**

I. Add a tin of tea to a tea set for gift to warm body and spirit.
Tea set from Japan **19.9**
Tea from Scotland, 8oz **5.9**

J. Thai replicas of old opiu weights are 1-2"H.
Set/5 on wood stand..... **19.9**



A



B



C



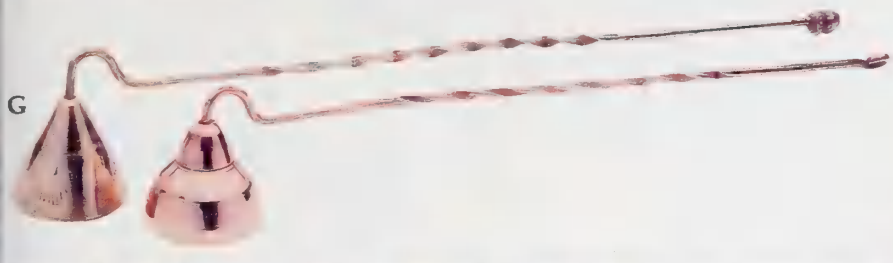
D


WILSON'S
PURE BUTTER
LONDON
SHORTBREAD
Pineapple

E



F



G



H

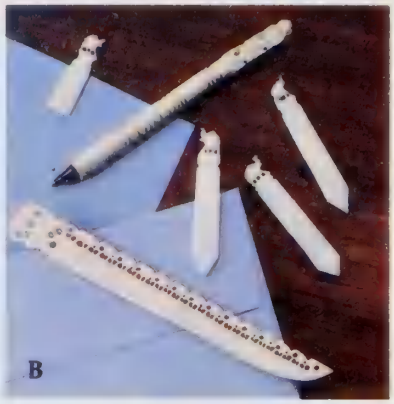

Melrose's
English
Breakfast Tea
MELROSE'S, LTD.
EDINBURGH SCOTLAND
net weight
8oz 226g

I



J















A. Imported sweets are always appreciated! 1.99-7

B. Handcarved bone desk items from India ..... 49¢-2

C. From Germany, soap on rope one fine gift for any man 4

D. German cards are designs fr early 1900's.
Cards, 2 decks boxed 9
Thai ashtray 12

E. Scented soap from Germany gift with continental touch.
2 bars boxed 3

F. Guatemalan sash is pure cott handloomed. 7

G. Handcarved beech chess set from Yugoslavia 34

THE THRILL OF SURPRISE

One of the great joys of Christmas to give and receive "stocking st fers" — unexpected presents ne included on a list. There are ma potential stocking stuffers in t Pier 1 Christmas Collections. He are just a few for 1983.

Stocking from Hungary is a Pier 1 exclusive 9

Japanese doll erasers will make young author happy ..... ea 8

A squeeze on the trapeze mak Czech acrobat spin ..... 2.

Pencils from Japan have match-he erasers ..... box/10 2.

Porcelain doll dressed to the 9's is tall. From Taiwan ..... 4.

Push down on driver and Hung ian car speeds ahead 9

Clay marbles from Germany rec old days of "3 r's" 9

Czech and Dutch chocolates a toys, ornaments & treats! 59¢-1.

Christmas book from Engla yields as much fun as a dozen toy Giant fun book ..... 1.
Paints or pencils ..... 3.

Animation is the fascination wooden Czech push-toys .... ea 2.

Happy lass holding German t wears apron from Denmark.
Apron ..... 9.
Top ..... 5.

Child's tea set is for "dress-up" afte noons. From Germany ..... 8.


Giant
Christmas
Fun Book

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Marvin Girouard, Vice President
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Candlestick, Thailand	9.99
Aniseed candy, Denmark	4.99
Planter basket, Spain	6.99

Pier 1 imports®

See the Christmas Collections at any of 300 Pier 1 stores coast to coast. Look in the white pages.



GRAND FINALES

Continued from page 132

solved. Beat eggs and sugar on highest speed of electric mixer until light and thick and mixture begins to form ribbon when dropped off rubber spatula.

☐ Sift 1/3 of flour-cocoa mixture over egg-sugar mixture and fold in gently. Continue to fold in dry ingredients until well combined. Pour batter into prepared pan and bake 15 to 20 minutes.

☐ When cake has cooled slightly, cover surface of it with sheet of parchment or clean towel. Invert onto paper or cloth. Roll cake with paper or cloth inside, lengthwise.

☐ *To make ganache:* Chop chocolate into coin-size pieces and place in mixing bowl. Heat cream in saucepan until it boils and pour over chocolate, stirring with wooden spoon until mixture is smooth and shiny and has no lumps. *Ganache* will thicken as it cools.

☐ *To assemble:* Unroll sheet of cake, sprinkle with Framboise and spread with raspberry preserves. Spread half of *ganache* over cake and reroll it, this time without cloth or paper. Cover with plastic wrap and chill thoroughly.

☐ Set remaining *ganache* over hot water and stir until chocolate is warm. Do not overheat or chocolate will separate. (If it does, bind it with a tablespoon of boiling water.)

☐ When bûche is chilled, pour remaining *ganache* over it and use metal spatula to smooth. *Note:* To make a "branch" off log, cut one end of bûche before covering with *ganache*. Prop against bûche at an angle and use ganache to fasten branch to log. Chill thoroughly before covering with warm *ganache* and bark.

☐ *To make chocolate bark:* Melt chocolate slowly over hot water until completely smooth. Pour onto 1 or 2 clean dry cookie sheets. Smooth with flat edge of metal spatula or paint scraper to form layer of chocolate 1/16 to 1/8 inch thick. Try to do this quickly with as few strokes as possible or chocolate will become overworked and brittle as it chills. Refrigerate until dry and cold.

☐ Remove from refrigerator and let chocolate warm a bit. Using flat edge of metal scraper, remove chocolate from cookie sheet in curls, strips or fragments of bark. If chocolate comes away from sheet but sticks to your scraper, it is too warm. Chill chocolate briefly. If it cracks off in bits, it may be too cold. Let it sit at room temperature for a minute. Chill bark until it is hard before you place it on cake.

☐ While still slightly sticky, arrange chocolate bark on bûche and sprinkle half the log with confectioners' sugar to look like snow. (Use a sheet of paper to shield half of bûche from the sugar.)

GLAZED ORANGE CAKE WITH CANDIED PEEL

Cake:

- **3 cups flour**
- **2 teaspoons baking powder**
- **1/4 teaspoon salt**
- **1/2 pound butter**
- **1-2/3 cups sugar**
- **4 eggs, separated**
- **3 oranges, juiced (grated rind set aside)**
- **1 cup milk**
- **3/4 cup apricot preserves, heated and strained**

Candied orange peels:

- **3 to 4 oranges**
- **2 cups sugar**
- **1 cup water**

☐ Sift flour, baking powder and salt.

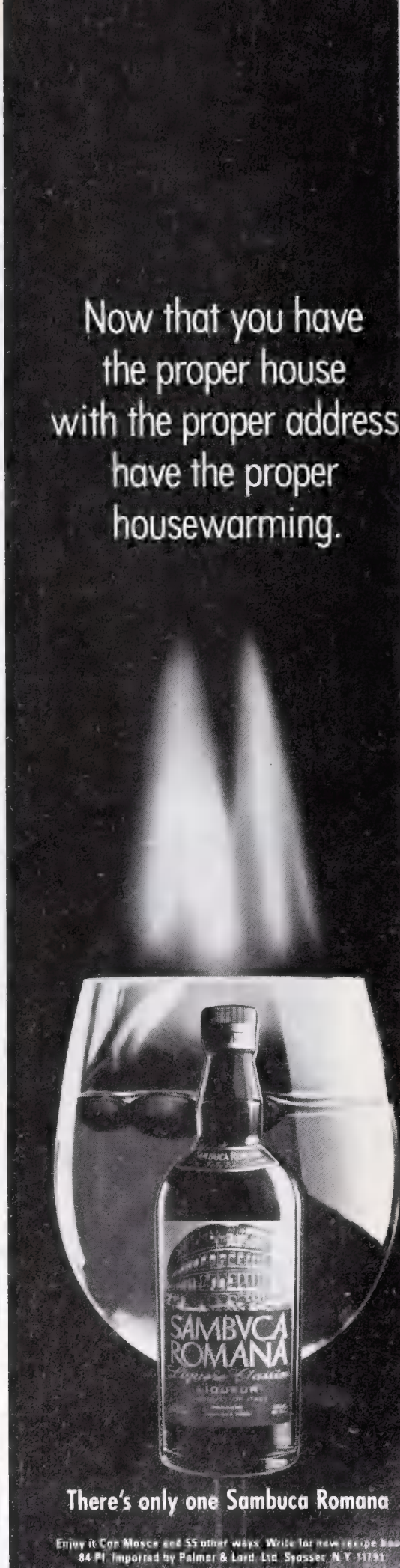
☐ Cream butter and sugar until light and fluffy. Add yolks. Add grated orange rind. Add sifted dry ingredients alternately with milk. Whip whites until stiff. Fold 1/3 of whites into batter until well combined. Fold in remaining 2/3. Batter will be thick.

☐ Pour into greased and floured pan. Bake at 350° for 35 to 40 minutes.

☐ Cool cake 10 minutes and turn onto cake rack with cookie sheet under it. Combine 1 cup orange juice with 1/2 cup sugar in saucepan and heat to boiling (until sugar dissolves). Pour hot glaze over hot cake. Cool cake to room temperature. Makes 1 large loaf or fills 4-to-5-cup tube pan.

☐ Use any excess sugar syrup to mix with apricot preserves. Heat apricot glaze over medium heat until it boils rapidly. Brush cake with glaze.

☐ *To make candied orange peel:* Use vegetable peeler or stripper to obtain long strips of orange peel without any white underside. Place strips in saucepan and cover with water. Bring to boil. Drain. Repeat process twice more, so peels have boiled 3 times. Combine sugar and water. Bring to boil and cook for a minute or so. Add peels and cook until translucent, about 4 minutes. Remove from syrup and drain on cake rack until dry. Roll in sugar if you like. Garnish cake with candied peels.■



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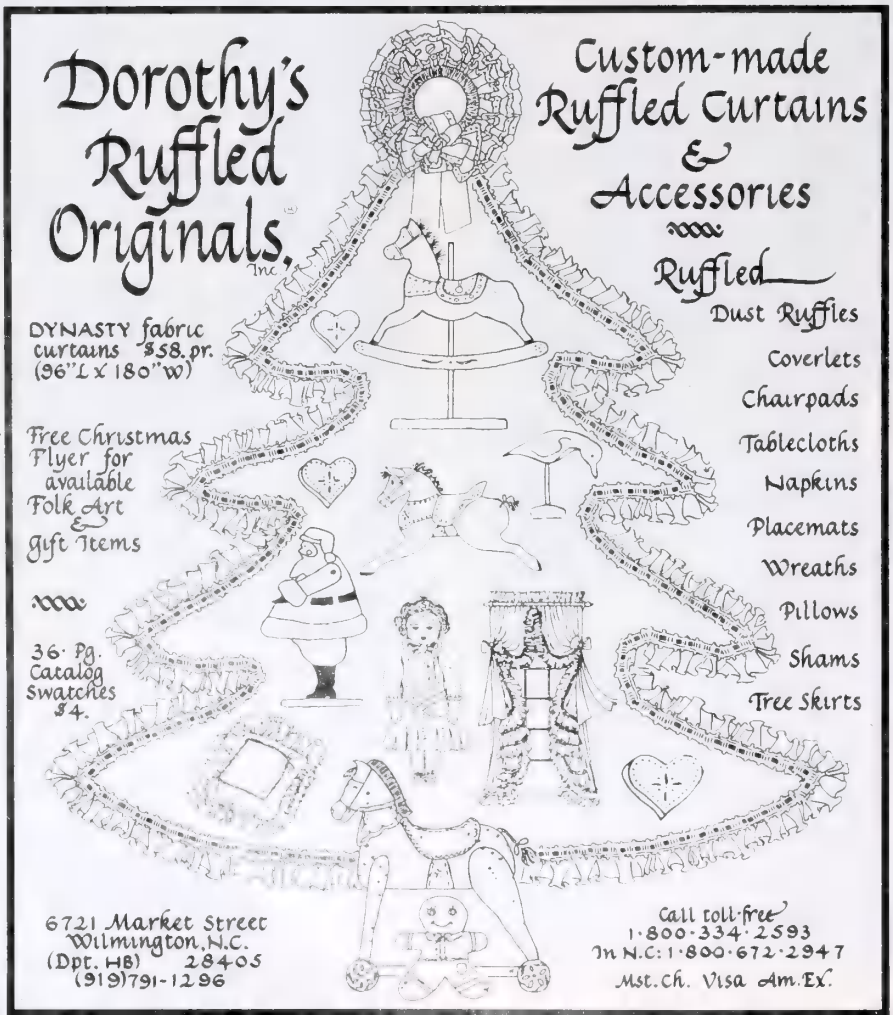
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DELICIOUS SURPRISES

Continued from page 117

CHOCOLATE MOUSSE WRAPPED IN CHOCOLATE

Chocolate mousse:
- 12 ounces real chocolate chips
- 1/4 cup water
- 5 egg yolks, slightly beaten
- 7 egg whites
- Pinch of salt

Meringue disks:
- 8 egg whites
- 1 cup sugar
- 1/4 teaspoon cream of tartar

Chocolate wrapping:
- 1 pound semisweet chocolate

☐ *To make mousse:* Melt chocolate chips and water in stainless steel bowl in a 300° oven, or over simmering water. When melted, remove from heat. Beat until smooth. Add egg yolks. Stir until smooth. Cool mixture 3 minutes.

☐ Whip egg whites with salt until almost dry. Fold into chocolate mixture. Pour into bowl, cover with plastic wrap and chill well (at least 3 hours).

☐ *To make meringue:* Beat ingredients until soft peaks form. Pipe through pastry bags onto a cookie sheet lined with baking paper in 2-1/2-to-3-inch-diameter disks. Bake at 300° for 1 hour or until firm to touch and can be lifted off cookie sheet. Let cool. When cooled, spoon approximately 2 tablespoons of chocolate mousse onto meringue disks and chill.

☐ *To make chocolate wrapping:* Melt down chocolate and pour half onto a large cookie sheet (12 by 8 inches) covered in waxed paper. Smooth flat with spatula into thin layer (about 1/8 inch thick). Chill for short time, just until the shine has gone. Do not overchill!

☐ With sharp knife, cut an 8-by-4-inch rectangle. Leaving wax paper on and, working quickly, wrap around meringue and mousse, pinching the top to seal. Remove waxed paper and chill. Continue this process until you have wrapped all meringues. Keep chilled until ready to use, or give away as a gift. Sprinkle lightly with powdered sugar.

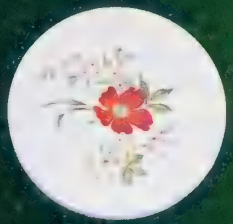
FRIAND WITH BÉCHAMEL SAUCE

- 1 pound puff pastry (chilled)
- 2 cups béchamel sauce *(recipe follows)*
- 1/2 pound sliced mushrooms, sauteed in butter until lightly browned

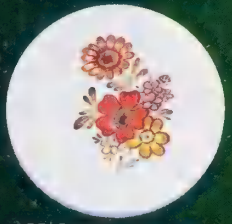
(Continued on page 152)

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DELICIOUS SURPRISES

Continued from page 150

1/2 pound lean cooked ham, julienned
1/2 pound Gruyere cheese, grated
Egg wash (1 egg beaten with a tablespoon or two of water)

☐ Roll puff pastry into 24-by-13-inch rectangle. Spread with béchamel 1/4 inch thick, leaving a 3-inch border around all sides. (Do not cover 3-inch border with filling.) Cover béchamel with single layer of sautéed mushrooms, then single layer of ham strips, followed by layer of grated Gruyère and lastly spread béchamel sauce: 1/4-inch-thick layer over all layers. *Do not overfill: Weight will keep pastry from rising.*

☐ Make diagonal slices, 1 by 3 inches long, from puff pastry border, leaving 2 top ends uncut. Fold two end pieces over on top of filling and then braid border slices over filling, starting at top, to seal.

☐ Brush with egg wash and place on prepared cookie sheet in preheated 400° oven. Bake until pastry has puffed. Reduce to 350° and continue baking until golden brown, about 45 minutes.

BÉCHAMEL SAUCE

3 tablespoons butter
4 tablespoons flour
2 cups chicken broth
1/8 teaspoon nutmeg
1 teaspoon salt
1/2 teaspoon ground black pepper
1 cup heavy cream

☐ Melt butter in heavy saucepan. Stir in flour and cook 2 to 3 minutes until smooth and golden. Remove from heat while you add chicken broth, stirring vigorously. Return to heat and with a whisk stir until sauce is smooth and thick. Simmer 3 to 4 minutes. Season with salt, pepper and nutmeg, and add heavy cream. Keep mixture below simmer for a few minutes to blend flavors.

GINGER-BEET CAKE WRAPPED IN MARZIPAN

2 cups fresh beets, peeled
4 oranges (unpeeled)
1-1/2 cups sugar
2-1/2 cups flour
1-1/4 teaspoons baking powder
1/2 cup heavy cream
Butter (for greasing baking vessel)
1/2 pound fresh marzipan
Red and green food coloring
1/2 cup silvered crystallized ginger
1/2 teaspoon nutmeg
1/4 teaspoon allspice
1/4 teaspoon cinnamon
3 egg yolks
2 cups chopped walnuts

☐ Steam beets until tender. Cut into julienne. Set aside. Cut ends off oranges and coarsely chop in processor. Mix in 1 cup sugar. Mix in by hand until blended 2-1/2 cups flour, baking powder and cream. Then add ginger, spices remaining sugar, egg yolks, and mix. Butter and flour two 7-inch stainless steel mixing bowls, or equivalent baking vessel. Bake at 325° to 350° about 40 minutes. Let cool.

☐ Color 3/4 of marzipan a pale pink color with food coloring, the remaining amount should be divided and colored leaf-green and berry-red (to be used later for decoration). After mixing coloring into marzipan well so that there are no streaks, divide into 2 and roll between 2 sheets of clear plastic wrap to 3/8 inch thickness in circle large enough to drape over each cake. When cake has cooled, remove from pan, and place flat side down on flat dish. Drape round sheet of marzipan over each cake. Smooth into place.

☐ Decorate top of each cake with tiny marzipan berries and green marzipan leaves.

GINGERBREAD COOKIES

1 cup butter or margarine
1 cup sugar
1/2 teaspoon salt
2 eggs
1 cup molasses
2 tablespoons vinegar
6 cups flour
1-1/2 teaspoons baking soda
4 teaspoons powdered ginger
1 teaspoon cinnamon

☐ In large bowl cream together butter or margarine, sugar and salt. Stir in eggs, molasses and vinegar. In separate bowl sift together flour, baking soda, ginger and cinnamon. Add dry ingredients to molasses mixture gradually and mix well. Chill 3 to 4 hours or even overnight.

☐ Preheat oven to 375°. Roll dough to about 3/8-inch thickness. Cut out shapes. Bake about 8 minutes on lightly greased cookie sheet. Makes about 8 dozen small cookies. *(See below for icing.)*

ICING

1/4 pound softened or melted butter
2 pounds sifted confectioners' sugar
2 to 3 tablespoons vanilla
Milk or light cream
Food coloring

☐ Add confectioners' sugar to butter in bowl and stir, adding vanilla and a

(Continued on page 154)

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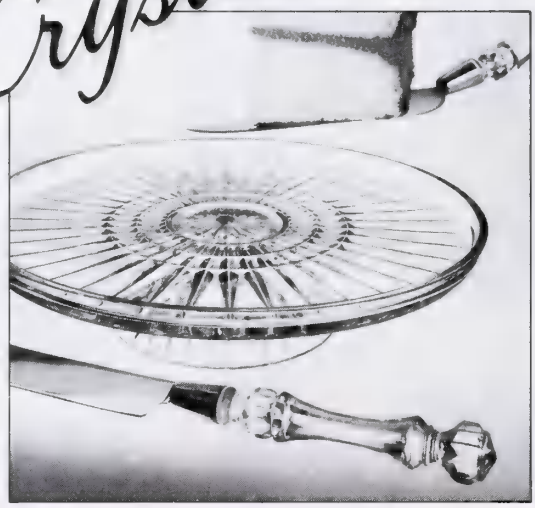
How much crystal do you really need?

That depends entirely on you and your lifestyle. Some people really don't need any. But most people ought to have at least water goblets, wine goblets and some serving pieces.

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DELICIOUS SURPRISES

Continued from page 152

little milk or cream to make smooth consistency. Mixture should be fairly stiff for pastry bags so that frosting will hold its shape, but thin enough to squeeze easily through tubes.

☐ Tint small portions of icing with food coloring (the box tells you how to make specific colors) and put each color into a separate pastry bag for decorating cookies. For solid icing to cover entire surface of cookie, tint and put each color in a separate bowl. Add 2 or 3 drops of hot water to bowl and stir until icing has good spreading consistency and will coat surface of cookie smoothly. A butter knife (one for each bowl) makes a good spreader. Icing will dry out if not constantly in use so add a little hot water and stir well before each color is used.

☐ Ice 6 to 8 cookies at a time. As you finish the eighth, the first will be ready for decorating with pastry bag and tube. Don't decorate immediately; it will be too messy. Store icing in refrigerator when not in use.■

CHRISTMAS COUNTRY

Continued from page 75

pyramid-shape electric candles in their windows, and doors are dressed in foil, pine boughs, flat candy canes of red and white oilcloth for the Garden Club decorating contest.

Inside, in living rooms warm from lump-coal fires in iron grates, Christmas trees are mostly pine, cut from somebody's woods or calf pasture and brought home behind a Ford tractor—for my Christmas country lies in an earlier, gentler time than now—and the lights on the trees don't wink or bubble or twinkle. They go out frequently, with sullen, unseasonal abruptness, darkening one side of the tree and precipitating a scrambling search in the nest of extension cords buried in tissue paper underneath. But they give a sweet and sturdy light, and their heat on the drying needles produces a wonderful smell. That smell, and the exotic musk of cold oranges in Christmas morning stockings, is still to me the official smell of Christmas.

There is a manger scene on the

brown lawn of the Methodist Church, with a manger of rough-sawn planks, made by the Men of the Church, a heavy cardboard Joseph and Mary, real straw and an electric lightbulb in the manger to indicate the luminous presence of the Child. There are carols sung on front lawns—the singers galoshed and muffled against the raw silver fog that always shawls this Christmas country—and people with sweaters thrown around their shoulders stand shivering on front porches and applaud the fervent, bleating "Siii-i-lent Night! Ho-o-o-ly Night!" And somehow the night is, for a while, silent and holy.

Well. It's a fine Christmas country, I think, but only one small territory. For others, Christmas country will be snow, proper seas of it, sugar-white and sighing-quiet (how the small citizens of my Christmas country envied people who had snow). Snow and night skies of deep, deep blue, Madonna's-robe blue, and closer stars. Real Christmas skies, the kind you can hear sleigh bells in, heavenly music, secrets in . . . oh, anything at all, if you listen hard enough. Sleighs and sleds and hearty hissing ice for skating.

And for still others, Christmas country is the incredible, spangled, tangled city. Webs and nets of lights, adagios of bells, the silvery chink of snow tires, enchantments piled one upon the other in store windows. Phalanxes of cold-bitten faces, not so closed as at other times of the year. Some cities are truly blessed at Christmas . . . prim town houses snow-wigged, each smug and anchored and solid, lit from within by yellow lamps and from without by the white light.

They are openly, unabashedly sentimental cloth, these places where Christmas is. Even childish. But as real as the place you live now. Because some small thing in us goes home again to childhood every Christmas, however briefly, and so, for all of us, there is indeed a Christmas country. It is the country of the human heart.■

Anne R. Siddons, an author living in Atlanta, Ga., originally wrote "Christmas Country" for House Beautiful, December 1968. Its message remains as apt today as it was 15 years ago—which is why we decided to publish it again.



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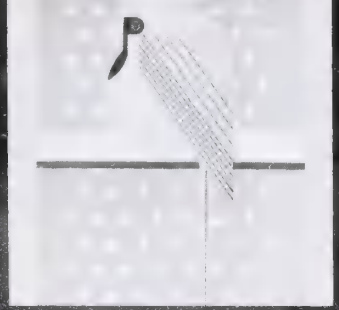
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DECORATING & DESIGN

Continued from page 15

paint chips to try and whether a sofa or a love seat will do the trick.

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For information write NASAD, 11250 Roger Bacon Dr., #5, Reston, VA 22090; FIDER, 242 W. 27 St., New York, NY 10001; Parsons School of Design, 66 Fifth Ave., New York, NY 10011.

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

● *Pages 18 to 19:* **1. Marvy ultra-riter pen, dozen minimum mail order**—Charrette (R), 215 Lexington Ave., New York 10016. **2. Quimper French faience egg cup, plus postage**—Tiffany & Co. (R) (MO), 727 Fifth Ave., New York 10022; mail order by phone: (800) 526-0649, New Jersey (800) 452-9146. **3. One-cup tea infuser, plus postage**—Turpan Sanders (R) (MO), 386 West Broadway, New York 10012; (212) 925-9040. **4. Cassette player, plus postage**—Bryce Audio (R) (MO), 115 W. 40th St., New York 10018; (800) 223-1346. **5. Salt and pepper shakers, plus postage**—Tiffany & Co. (R) (MO), 727 Fifth Ave., New York 10022; mail order by phone: (800) 526-0649, New Jersey (800) 452-9146. **6. Chocolate pencils, plus $1.25 postage**—E.A.T. at Henri Bendel (R) (MO), 10 W. 57th St., New York 10019. **7. Labels, plus postage**—Museum Shop (R) (MO), Worcester Art Museum, 55 Salisbury St., Worcester, MA 01608. **8. Tin mold, plus postage**—Bridge Kitchenware Corp. (R) (MO), 214 E. 52nd St., New York 10022. **9. Camera, plus $7.50 postage**—Felix Camera (R) (MO), 8787 Metcalf Ave., Overland Park, KS 66212. **10. Cinnamon sticks, $15 minimum for mail order**—Saint-Rémy (R) (MO), Products-de-Provence, 818 Lexington Ave., New York 10021. **11. Black plastic binoculars add $2 postage**—Lee Bailey at Henri Bendel (R) (MO), 10 W. 57th St., New York 10019. **12. Wooden 12-inch ruler**—The School Bus (R), 1234 Lexington Ave., New York 10028. **13. Miniature natural history, add $2 postage**—Rizzoli (R) (MO), 712 Fifth Ave., New York 10019. **14. Plastic flashlight, 4 ounces**—Eddie Bauer (MO), 5th and Union, Dept. AC1, Seattle, WA 98124. **15. Disposable plastic penlight, plus postage**—Turpan Sanders (R) (MO), 386 West Broadway, New York 10012; (212) 925-9040. **16. Shell-shaped caddy spoon #14A-2, plus postage; also in sterling silver, $35**—Boston Museum Shop (R) (MO), PO Box 1044, Dept. 3H12, Boston, MA 02120. **17. Ceramic dishes of redware clay, no mail order**—Pineapple Primitives (R), Cannon's Walk, South Street Seaport, New York 10038; 35 Pineapple St., Brooklyn Heights, NY 10021. **18. Kingsley toothbrush**—Barnes & Noble bookstore, Fashion Institute of Technology (R), 227 W. 27th St., New York 10001. **19. Covers for places, stamps, numbers, New York residents add sales tax**—Museum of Modern Art Shop (R) (MO), 37 West 53rd St., New York 10019; mail order Museum of Modern Art Publications, sales and services, 11 W. 53rd St., New York 10019. **20. Pencils #700 in green, blue, red and yellow**—Sanders Mfg. Co. (M), 124 Fourth Avenue South, Nashville, TN 37201; (615) 254-6611. **21. Plastic stoppers also in green, plus postage**—Krismar Ltd. (R) (MO), Box 686, Vail, CO 81658. **22. Black line after-dinner cup and saucer, set of six, plus postage**—Tiffany & Co. (R) (MO), 727 Fifth Ave., New York 10022; mail order by phone: (800) 526-0649, New Jersey (800) 452-9146. **23. Butter mold, plus postage**—Bridge Kitchenware Corp (R) (MO), 214 E. 52nd St., New York 10022. **24. Timer, plus postage**—Turpan Sanders (R) (MO), 386 West Broadway, New York 10012; (212) 925-9040. **25. Cut-and-hold flower shears, 6 inches long**—Gardener's Eden (MO), PO Box 7307, San Francisco 94120. **26. Quartz clock with protective travel cover/world time zone chart, plus postage**—Bloomingdale's (R) (MO), 1000 Third Ave., New York 10022; (212) 705-2230. **27. A Book of Cut Flowers,**

(Continued on page 158)

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PRODUCT INFORMATION

Continued from page 156

illustrations by Mary Close, text by Sheila Okun, add $3 postage—Cherchez (R) (MO), 864 Lexington Ave., New York 10021. **28. Stainless aluminum pepper mill, 3¼ inches high, plus postage**—Zabar's (R) (M), 2245 Broadway, New York 10024. **29. Dog collar, 16, 19 and 23 inches; cat collar, $8.50; specify kind of dog or cat for collar size**—d.d. designs (M), PO Box 443, Oradell, NJ 07649. **30. Candles, 8½ inches, gift-wrapped, add 75 cents postage**—Zona (R) (MO), 484 Broome St., New York 10013. **31. Compass, closed: 1½ by 2 inches, 1 ounce, waterproof**—L. L. Bean (R) (MO), 490 Cedar St., Freeport, ME 04033. **32. Lantern, 4 inches high, plastic construction, plus postage (NY residents add sales tax)**—Camp and Trail Outfitters Inc. (R) (MO), 21 Park Place, New York 10007. **33. Sony pocket-size television, 3½ inches by 6⅝ by 1⅝, silver (limited availability), plus postage**—Bryce Audio (R) (MO), 115 W. 40th St., NY 10018.

HB LOOKOUT

● *Page 22:* **Letts of London Timeplan Diary**—send check or money order to The Four Hands Bindery (MO), 159 Mercer St., 4th floor, NYC 10012; (212)-219-0678. Add $2 postage per calendar; NY residents add sales tax. Order before December 15; allow 2 weeks delivery.

CHRISTMAS AT THORNHILL FARM

● *Page 62:* **Christmas tree** provided by George Locke, 1302 Monkton Rd., Monkton, MD 21111, a member of the Maryland Christmas Tree Association.

TREES OF CHRISTMAS JOY

● *Page 68 to 69 and page 72:* **Hand-stenciled wrapping paper,** $5.75 each plus postage and handling charge, $2.50 (for any or all); for stencil information only, $1—Stencil Magic (M), Department HB, 8 W. 19th St., New York 10011. **Coffee table**—HSI Incorporated (T&R), PO Box 132, Woodstock, VT 05091. **Dhurrie rug,** 100 percent wool—Coury Rugs Inc. (T), 515 Madison Ave., New York 10022.

● *Page 70 to 71:* **Red and white quilt pieces as cover for throw pillows**—America Hurrah (T), 766 Madison Ave., New York 10021. **Handmade goose ducklings**—Giles Merrill, Merrill's Greenery, 37 Main St., Quechee, VT 05059. **Framed quilt**—America Hurrah (R), 766 Madison Ave., New York 10021.

OLD-FASHIONED COUNTRY CHRISTMAS

● *Page 82 and 83:* **Schifferl and Koosed contemporary folk art carvings**—Barbara A. Johnson (R), Clock Tower, 7801 East State St., Rockford, IL 61125.

SOFT CLASSIC LOOK

Designer: **John Robert Moore,** 41 E. 68th St., New York 10021.

● *Page 86 and 87:* **Corner cupboards** #830, 46½ inches wide, extends 29 inches corner to corner, front, 36 inches from corner along wall, 88 inches high, **Benjamin Moore brown (7) ST-1 paint on interior; sofa** #1020, 32½ inches high, 64 inches wide, 36 inches deep outside, 19½ inches high, 48½ inches wide, 20 inches deep, inside arm height 28 inches, individual box seat cushions, single welted loose back cushions special order; **wing chair** #755, 43 inches by 24½ by 30 inches deep (outside), 18 by 19½ by 20 inches deep, arm 25½ inches high; **tea table** #870 in cherry, Yale Collection 30½ by 21½ by 27¼ inches high, $695; **examination table** #871, Yale Collection in cherry, 24 by 22½ by 28 inches high, $325; **occasional table** #786, 19¼ diameter, 25½ inches high in heirloom finish—Harden Furniture Inc. (M), McConnellsville, NY 13401. **Trim** #11599 on sofa—Conso Products Co. (T), 261 Fifth Ave., New York 10016. **Woven rag rug** #7, 9 by 12 feet, **crazy quilt horse pillow**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Majolica in corner cupboards; wooden painted box, majolica plate, brown and white ceramic candlesticks on tea table**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Toby jugs**—The Weg Gallery (R), 1100 Madison Ave., New York 10028. **Antique tea canisters** on top of corner cupboards—Marvin Alexander (T), 315 E. 62nd St., New York 10021. **Roosters**—Leslie Eisenberg Folk Gallery (R), 820 Madison Ave., 2nd floor, New York 10021. **Vase holding brown-eyed susans, paisley shawl**—Diane Love (R), 851 Madison Ave., New York 10021. **Topiary tree**—Tom Ballan Antiques (R), 1148 Second Ave., New York 10021. **Antique tole lamp, needlepoint ottoman on wooden stand**—Trevor Potts (R & T), 1011 Lexington Ave., New York 10021. **Basket**—Palecek (M), PO Box 2943, San Francisco 94126. **Favorita** F206 dark green/multi sand #144230 fabric on sofa and wing chair, **curtain fabric** F-10 in terra-cotta, cream, **curtain trim** F-221 fabric in burgundy/multi-cream, **Apricot F119** fabric lining for curtains; all fabrics, 100 percent cotton, 48 inches wide; satin gloss paint in 26 colors, emulsion/flat paint in 20 colors—Laura Ashley (R), 714 Madison Ave., New York 10021, Mailorder: Laura Ashley Inc. (M), 55 Triangle Blvd., Carlstadt, NJ 07072.

● *Page 88 to 89:* **Sofa** #8101 with decorator skirt, 30 by 60 by 34 inches deep outside, 18 by 39 by 22½ inches deep inside, arm height 28½ inches; **armchairs** #8103 with loose pillow back cushion, 35 by 31 by 36 inches deep outside, 18 by 22 by 20 inches deep inside, arm height 21½ inches; **armchair** #939 in front of secretary, 43 by 26½ by 27 inches outside, 18½ by 21 by 18½ inches deep, arm height 26½ inches; **desk and bookcase** #879, Yale Collection, mahogany, 45 by 25½ by 107½ inches high, desk (alone) $8,400. 45 by 25½ by 41½ inches high, desk open 37½ inches; **Butler's tray cocktail** #539, regency finish, 22½ by 31½ by 17 inches high, 33 by 42 inches open; **table** #385 (far right), 29 inch diameter, 25 inches high; **drop leaf table** #541, 16 inches wide, 28 inches deep, 24 inches high, 32 inches wide open—Harden Furniture Inc. (M), McConnellsville, New York 13401. **Salon wallpaper** #F-112, mint/aquamarine, **Emmeline** F127/Sand-multi-white #147139 fabric on chairs, **Wickerwork** L571 sand/white #41038, curtain fabric, **Peony** G390 plum/cream #034011 tableskirt fabric, white satin gloss paint on trim—Laura Ashley (R), 714 Madison Ave., New York 10021; Laura Ashley Inc. (MO), 55 Triangle Blvd., Carlstadt, NJ 07072. **Large antique pillow**—Trevor Potts (R), 1011 Lexington Ave., New York 10021. **Antique rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Antique Victorian wicker furniture on porch**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Child's corner chair**—Daria Hoydysh Antiques, 315 E. 62nd St., New York 10021. **Baskets**—Palecek (T), P.O. 2943, San Francisco 94126. **Topiary and flowering plants**—Marlo Flowers (R), 421 E. 73rd St., New York 10021. **Decoupage lamp**—J. Dixon Prentice (R), 1036 Lexington Ave., New York 10021. **Bouillotte lamp on desk**—Marvin Alexander (T), 315 E. 62nd St., New York 10021. **Paper-covered desk accessories**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021.

● *Page 90 to 91:* **Bed** #459 with serpentine frame #459, Heirloom finish, 71½ inch posts, 80½ inches high with canopy; **armchair** #167, rubbed white finish, 35 by 22½ by 26 inches deep outside, 19 by 18 by 20 inches deep, arm height 25½ inches; **love seat** #931, 34 by 60 by 31 inches deep outside, 19 by 43 by 21 inches deep, arm height, 19 inches; **armchair** #761, 37 by 28 by 27½ inches deep outside, 16 by 17 by 18 inches deep inside, arm height, 26½ inches; **two-tier table** #588, brandywine finsh (no longer available); **candlestand** #877, Yale Collection, mahogany, 16¼ by 24 inches in diameter, 28½ inches high down, 42 inches high tilted **$840.00**Harden Furniture Inc. (M), McConnellsville, New York 13401. **Fringe** #8304 B-1 on curtains—Conso Products (T), 261 Fifth Ave., New York 10016. Fabric and wallpaper available through the designer collection of Laura Ashley; similar patterns indicated retail: Curtain fabric L610, rose/multi/white, product no. 214, ref. no. 060144; Bindweed F 36 rose/multi/white available retail. **Wallpaper vinyl** P788, skyblue/white; **fabric** P789 on love-seat, rose/grey/multi, product no. 214, ref. no, 059156; **fabric** P751 on armchair, lt. olive/aquamarine/sapphire, product no. 214, ref no. 044466; fabric (F) 143 lining the canopy, rose/white, ref. no. (003) 021066—Laura Ashley (R), 714 Madison Ave., New York 10021; Laura Ashley Inc. (MO), 55 Triangle Blvd., Carlstadt, NJ 07072. **Tray table**—Trevor Potts Antiques Inc. (R&T), 1011 Lexington Ave., New York 10021. **Quilt, rag rug**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **White scalloped bed cover**—Frette (R), 787 Madison Ave., New York 10021. **Musical trophy over love seat**—Olivieri Antiques (T), 306 E. 61st St., New York 10021. **Lace pillow**—Brook Hill Linens (R), 698 Madison Ave., New York 10021. **Green bowl (filled with flowers)**—

(Continued on page 162)



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THE MENORAH

Continued from page 85

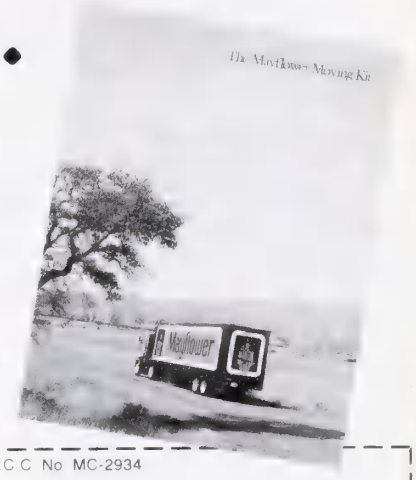
of an exhibit at The Jewish Museum, 1109 Fifth Ave., New York, from whose permanent collection approximately 75 pieces have been chosen. Entitled "Fantasy and Form in the Hanukkah Lamp," it will coincide with the holiday and continue through mid-March. Biblical figures, animals, plants and architecture are the major themes in this exhibit detailing the evolution of a primitive form. Beginning with a reconstruction of a simple clay oil lamp thought to be used by the Maccabeans, the collection includes replicas from the Byzantine era and the earliest known Hanukkah lamp, an artifact from the 14th century. In addition to antiquities (such as the tree of life design shown on page 85) lamps from the 20th century will be displayed in this exhibition, which was funded in part by the Louis and Anne Abrons Foundation.

Another view of important Judaica will be provided by The Smithsonian Institution's "Precious Legacy," a traveling exhibition of treasures from Czechoslovak state collections. More than 350 objects of religious and secular use during the last five centuries comprise this exhibit at the National Museum of Natural History, Washington, D.C., through December 31. Illustrating the vibrancy and continuity of European Jewish life, the exhibition marks the first showing in the United States of these objects, some dating as early as 1514. Following its premiere, the exhibit will travel to Bass Museum of Art, Miami Beach, Fla. (Jan. 21 to March 18, 1984); The Jewish Museum, N.Y. (April 15 to Aug. 26); San Diego Museum of Art, San Diego, Cal. (Sept. 22 to Nov. 11); The Detroit Institute of Arts, Detroit, Mich. (March 12 to May 5, 1985); The Wadsworth Atheneum, Hartford, Conn. (June 3 to July 29).■

Note: The Jewish Museum artifacts on pages 84 and 85 are gifts of the following donors: (Isfahan wall) Dr. Harry G. and Adele Friedman, Florence Sutro Anspacher, John S. Lawrence, Lucy and Henry Moses, Louis A. Oresman, Miriam Schaar Schloessinger, Khalil Rabenou and Lucille and Samuel Lemberg; (Menorah) Dr. Harry G. Friedman.

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WWHF

THORNHILL FARM

Continued from page 65

Boxwood wreath and other Christmas delights to make



When we moved to the country, almost three decades ago, we planted a fringe of boxwood bushes in front of our house because my southern mother-in-law said every farmhouse *should* have boxwood. When first planted the boxwood was knee-high, now it is as wide as Santa Claus and just as generous. I prune the bushes every December, breaking limbs from deep in the center with my hands. I gather enough for Christmas wreaths and garlands, then I pat the bushes and thank them for their winter kindness.

The first wreath I make is the most exciting. Christmas is almost here. And as I often give wreaths as presents, I make them whenever I find time—often under the dryer at the hairdresser's. They are *that* easy. I arrive at Mr. Ryan's hair salon, which is in a barn, with a basket full of boxwood, a straw wreath form, and lots of fern pins. Both the wreath forms and pins, which are like miniature croquet wickets, can be found at the five-and-ten, or any florist. A packet of pins is about 50 cents, the wreath form under $2. I get mine from Emma's store, also part of the barn.

These wreaths can be made from any evergreen. I use boxwood because it is mine, and it lasts for months. Last Easter my husband, Tom, asked me if I didn't think it was time to take down the wreath from the inside of the kitchen door. But I like a circle of boxwood, no matter what season. Sometimes for spring I make another boxwood wreath, pinning daffodils against the green.

I use wreath forms measuring 15 to 18 inches in diameter, edge to edge. I place the wreath on a table, or my lap, and start pinning the branches of boxwood around the circle counterclockwise, or clockwise. It all ends up the same. I overlap every bough a bit. This way each fern pin is covered by the next fan of greenery. Then I pin the inner circle, and last is the outside rim. To make a fuller, more complete wreath, I pin the backside as well.

There are probably more serious ways of making a wreath, a more proper procedure, but none quicker. And that's the fun of it. I can whip up a wreath in 15 minutes. If a curve of the wreath seems to be a bit wild, a bough out of step, that simply adds to its natural charm.

Next I decorate the frosting on the Christmas wreath. Over the years I have used green grapes and small apples, wooden toys and old lace. Whatever takes my fancy. I also fasten Christmas ornaments with fern pins, or tie them with *very* narrow ribbon. The big bow is often of Scottish plaid or a deep red grosgrain ribbon.

THORNHILL FARM RASPBERRY JAM

☐ *Note:* By tying each end of a ribbon to either side of my raspberry basket and looping it around my neck, I have my two hands free to pick berries or push aside branches. The basket sits about waist-high, and usually 5 cups are picked every morning, 10 cups by the end of June.

☐ Rinse the berries, then crush them in a large, high soup pot, adding a box of fruit pectin, and bring to a full boil, stirring constantly with a wooden spoon. Stir in 3 cups of sugar for 5 cups of berries. (I have tried less sugar but it

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Henredon

doesn't work). Keep stirring while the berries bubble and come to a wild, rolling boil. While the pot boils, stir for 1 minute.

☐ Remove from the stove and skim off the foam with a metal spoon. I then fill 8 ounce jars with jam, sometimes putting in the small white petals of an old-fashioned French rose, "Madame Hardy." Finish by capping with melted paraffin. Makes 6 jars.

BEATEN BISCUITS

3 cups flour
2 teaspoons salt
3/4 cup (1-1/2 sticks) unsalted butter
3/4 cup cold milk

☐ Preheat oven to 350°.

☐ Combine flour and salt in container of food processor. Cut butter into pieces and put in with dry ingredients. Process using metal blade until mixture resembles coarse cornmeal. Remove top of machine and sprinkle in milk. Process until mixture makes ball. Continue processing for 2 more minutes. This will shake machine around a bit because of volume of dough.

☐ At end of processing time remove dough (which should be shiny and elastic) to well-floured surface. Flour both sides. Roll out to 1/4-inch thickness using floured rolling pin. Smooth flour evenly onto rolled-out dough and then fold it over on itself. Make sure there is still flour on surface under dough. Cut into 1-1/2-inch biscuits and place on ungreased cookie sheet. Prick tops with fork. Bake for 25 minutes, until golden brown. Makes about 2 dozen.

☐ *Note:* Reason for folding dough over on itself before cutting is so that baked biscuits will come apart easily for buttering. Leftover biscuits are good cold with a bit of mustard and ham sandwiched in them. (*From* Lee Bailey's Country Weekends *by Lee Bailey. Reprinted by permission of Clarkson N. Potter, Inc. Copyright © 1983 by Lee Bailey.*)

ROLLED SUGAR COOKIES

1 cup butter
1-1/2 cups sugar
2 eggs
3 teaspoons vanilla
3 cups flour
2 teaspoons baking powder
1/2 teaspoon salt

Icing:
1/4 pound softened or melted butter
2 pounds sifted confectioners' sugar
2 to 3 tablespoons vanilla
Milk or light cream
Food coloring

☐ In large bowl cream together butter and sugar. Add eggs and vanilla. In separate bowl, sift together flour, baking powder and salt. Stir dry ingredients thoroughly. Chill dough at least 1 hour or overnight.

☐ Preheat oven to 350°. Roll dough out very thinly on canvas pastry sheet, marble or floured surface. Bake on lightly greased cookie sheet about 6 to 8 minutes depending on softness or crispness desired. Makes about 10 dozen small cookies.

☐ *To make icing:* Add confectioners' sugar to butter in bowl and stir, adding vanilla and a little milk or cream to make smooth consistency. Mixture should be fairly stiff for pastry bags so that frosting will hold its shape, but thin enough to squeeze easily through tubes.

☐ Tint small portions of icing with food coloring (the box tells you how to make specific colors) and put each color into a separate pastry bag for decorating cookies. For solid icing to cover entire surface of cookie, tint and put each color in a separate bowl. Add 2 or 3 drops of hot water to bowl and stir until icing has good spreading consistency and will coat surface of cookie smoothly. A butter knife (one for each bowl) makes a good spreader. Icing will dry out if not constantly in use so add a little hot water and stir well before each color is used.

☐ Ice 6 to 8 cookies at a time. As you finish the eighth the first will be ready for decorating with pastry bag and tube. Don't decorate immediately, it will be too messy. Store icing in refrigerator when not in use.■

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PRODUCT INFORMATION

Continued from page 158

Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Antique lace on dressing table**—Alice Underground (R), 380 Columbus Ave., New York 10024. **Window baskets with handles**—Palecek (M), PO Box 2943, San Francisco 94126. **Antique wedding mirror**—Daria Hoydysh, 315 E. 62nd St., New York 10021. **Hand-painted cut-paper shades**—J.S.L. Custom Shades (212) 732-3966. *Small pictures:* **Painted fireboard**—Leslie Eisenberg Folk Gallery, 820 Madison Ave., New York 10021. **Antique firetools**—Wm. H. Jackson Co. (R), 3 E. 47th St., New York 10017. **Baskets**—Palecek (M), P.O. Box 2943, San Francisco 94126. **Papier mâché clock**—Marvin Alexander (T), 315 E. 62nd St., New York 10021. **Candlesticks**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021.

● *Page 92:* **Wing chair #874**, Yale Collection, 36½ by 34 by 47 inches high outside, 22 by 18½ by 19½ inches high, arm height 26 inches; **Highboy #875** Yale Collection $2,125. maple, 38 by 19½ by 57 inches high $2,125; **Lowboy #872** Yale Collection $1,175. cherry, 36 by 21 by 31½ inches high $1,175.—Harden Furniture Inc. (M), McConnellsville, NY 13401. **Candelabra**—Olivieri Antiques (T), 306 E. 61st St., New York 10021. **Openwork fruit bowl**—The Mediterranean Shop, 876 Madison Ave., New York 10021. **Painting of dog**—The Weg Gallery (R), 1100 Madison Ave., New York 10021. **Other painting**—Daria Hoydysh Antiques, 315 E. 62nd St., NY 10021.

● *Page 93:* **Desk and bookcase #879**, mahogany, 45 by 25½ by 107½ inches high, desk, 45 by 25½ by 41½ by 37½ inches deep; **Chest of drawers #876**, Yale Collection curly maple, 35 by 20 by 30½ inches high $1,330; Yale **examination table #871**, $1,330—Harden Furniture Inc. (M), McConnellsville, New York 13401 $325. **Peony G390 fabric, Plum/Cream 034011**—Laura Ashley (R), 714 Madison Ave., New York 10021; Laura Ashley Inc. (MO), 55 Triangle Blvd., Carlstadt, NJ 07072. **Basket**—Diane Love (R), 851 Madison Ave., New York 10021. Installed by: Catherine A. Hul, P.O. Box 9, Bantam, CT 06750. **Most unmentioned accessories** collection of John Robert Moore, Designer.

REBIRTH OF A LITTLE BLUE SHED

● *Page 94 to 97:* **Galleries representing Carol Anthony:** Maxwell Davidson Gallery, 43 E. 78th St., New York 10021; Carone Gallery, 600 SE Second Ct, Ft. Lauderdale, FL 33301; Meredith Long Gallery, 2323 San Felipe, Houston, TX 77019. Antique wicker chairs-Eclectique/Wicker Connection (R), 49 Bridge St., New Milford, CT 06776.

YOUR OWN DECORATIONS TO MAKE

● *Page 98 to 99:* **Exhibit of antique 19th-century Scherenschnitte** on loan from the Museum of American Folk Art (December 10 to January 20) at E.M.D.L. Frederick Taylor House. Write to E.M.D.L.-American Folk Art, 28 E. 10th St., #6H, New York 10003; (212) 477-3443. **Three ornaments,** $10 ppd., New York residents add sales tax—Museum of American Folk Art, 55 W. 53 St., NYC 10019. **Scherenschnitte** by Claudia Hopf, $3 from Museum of American Folk Art, 55W. 53 St., NYC 10019 or from new museum shop, 610 Fifth Ave., NYC 10020.

● *Page 100:* **Christmas reindeer** made to order—Ronaldo Maia Ltd. (R), 27 E. 67th St., New York 10021. **Heart ornaments** by Joan Roche, **Country Heart Flower #606** fabric backdrop for tree, Metropolitan Museum of Art Collection, red and white—Hinson & Co. (T), 979 Third Ave., New York 10022.

● *Page 101 (bottom):* **Miniature tree lights**—Kurt S. Adler Inc. (R), 1107 Broadway, New York 10010.

GRAND FINALES

● *Pages 114 and 115:* **Trays** from Entertaining Ideas, 48 South Turkey Hill Road, Westport, CT 06880.

GIFTS: DELICIOUS SURPRISES

● *Pages 116 to 117:* **Cookies** by Luis P. Molina, 401 E. 62nd St., NY 10021. **Food gifts,** Ruth K. Leserman, 605 N. Palm Drive, Beverly Hills, CA 90210.

KITCHEN ESSENTIALS

● *Page 122:* **Chicago Metallic Products, Inc.,** 800 Ela Rd., Lake Zurich, IL. 60047; **Coffee Imports International,** 275 Barneveld Ave., San Francisco, CA 94124; **Regal Ware, Inc.,** 1675 Reigle Dr., Kewaskum, WI 53040; **Sharp Electronics,** 10 Sharp Plaza, P.O. Box 588, Paramus, NJ 07652; **Toys To Grow On,** P.O. Box 17, Long Beach, CA 90801. ■

GARDEN GUIDE

DECEMBER

A bumper crop of gifts to plant beneath the Christmas tree



By KEN DRUSE

Last year's most inventive gift was given to a friend of mine by her husband. On Christmas morning a truck pulled up to their yard and dumped a half ton of composted manure on the sleeping vegetable garden. She was delighted! It's easy to find the perfect gifts for gardeners. They always need some accessory or well designed tool.

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The Audubon Society Book of Insects is the latest large picture book in the series that includes **Trees** and **Wildflowers.** It contains 150 color photographs of the wonders of the insect world. This book should be in stores in time for Christmas but can be ordered from The Smithsonian Catalogue, PO Box 2456, Washington, DC 20013. Books are $50 each plus $2.10 for shipping. Call (703) 455-1700.

Gardener's Eden abounds in wonderful gift ideas. The stainless-steel Wilkinson Sword **lawn edger** (#15-03632; $40) is as beautiful as it is useful. A **garden basket** (#15-03806; $9), made of wire dipped in cobalt-blue vinyl, is great for gathering vegetables and flowers. The **rustic bird chalet** (#15-45799; $29) would be a crafty addition to any outdoor space. It is a handmade birch bird feeder with a thatched roof. Write to Gardener's Eden, PO Box 7307. San Francisco, CA 94120-7307. Shipping charges: up to $10—$1.95, up to $20—$2.95, up to $30—$3.95, up to $40—$4.45, up to $50—$5.45. Phone order: (415) 428-9292.

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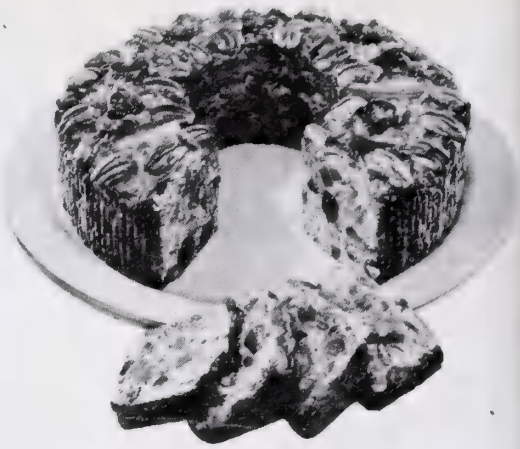
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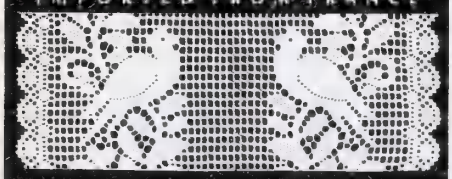
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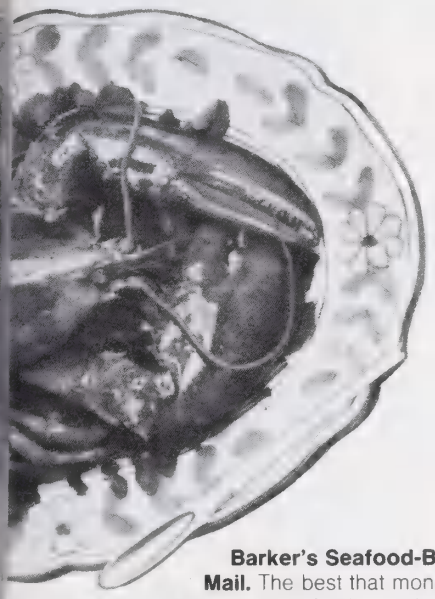
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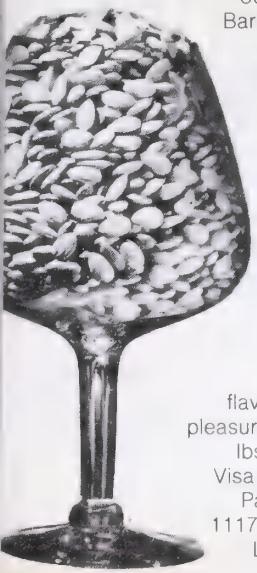

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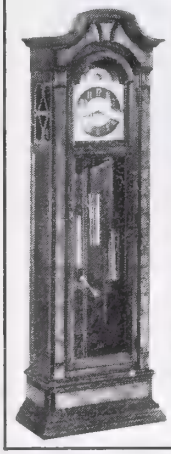
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HANDMADE HOLIDAY WREATH



Decorated Green Eucalyptus Wreath, 18" Only $29.95

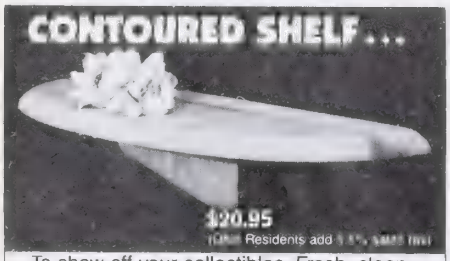
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2 1/8" Wood

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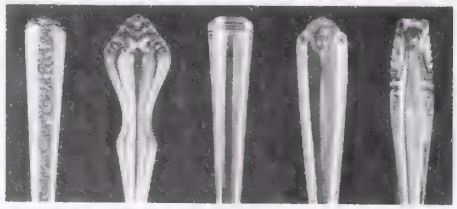
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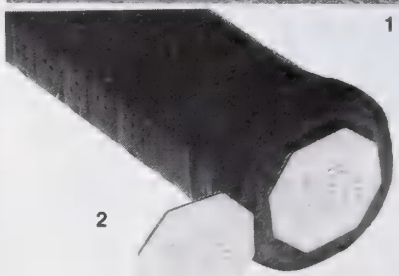


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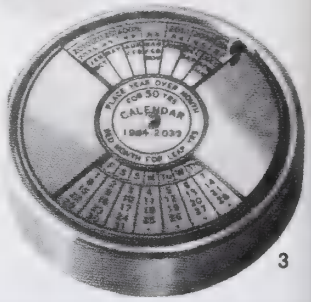
WINDOW SHOPPING





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1 Irish Beauties. Stiffly starched, hand-crocheted cotton bowl 9" diameter, 4" h. with green/red plaid cotton/poly liner. (For fruit, muffins, breakfast eggs). $25 ppd. Set of 4 napkins & 4 rose napkin rings $27 ppd. MC/Visa welcome. Brochure 50¢. Irish Country Living, HB12, Box 608, Bronxville, NY 10708

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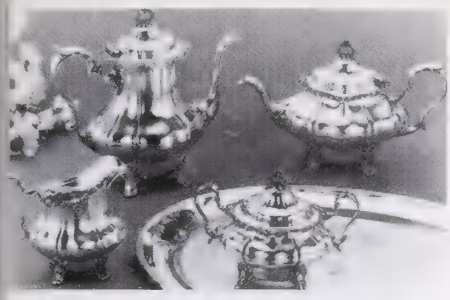
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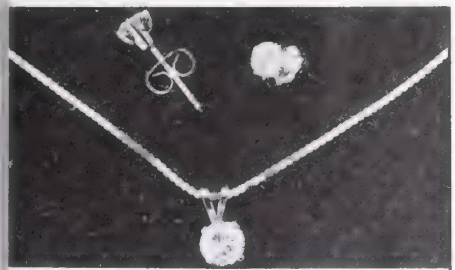


3

1 Save A Small Fortune on Gorham's Strasbourg Sterling Silver Tea Set. Gracefully shaped, footed coffee, tea, sugar and creamer *on sale*. Suggested retail: $7,500. Here: $3,995. Tray additional. Call toll free 800-556-7376 or write Ross-Simons Jewelers, 136 Rte. 5, Dept. HB12, Warwick, RI 02886

2 Fabric Wall Art. Marushka offers a stellar collection of framed, ready-to-hang fabric wall decor in *hundreds* of silk-screened designs. Appealing "Ice Skating" scene shown is 12 x 24" and just $14 ppd. Color catalog $2. Marushka, Box 723-B, Spring Lake, MI 49456 or call to order toll free: 800-253-0214

3 Slim Wrought Iron Floor Lamp is a welcome addition to almost any environment. Self-locking candle arm adjusts from 52" to coffee table height. 8" oyster burlap shade. Was $69.95. NOW only $49.95 ppd. Catalog of 1,000 home improvement products $2. The Renovator's Supply, 2608 Northfield Rd., Millers Falls, MA 01349



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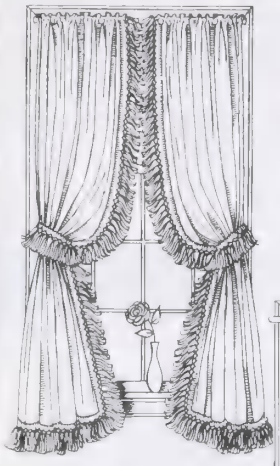
Sparkling cubic zirconia gleams from a beautiful Italian serpentine chain of 14K gold. The matching pierced earrings are mounted in 14K gold on 14K gold posts. These zirconias are top grade quality and display the magnificence of diamonds at a fraction of the cost.

16" Pendant-1 carat	$69.95
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Complete Set	$99.95

Check, M.C. Visa-card # & exp. date. Money back if not delighted

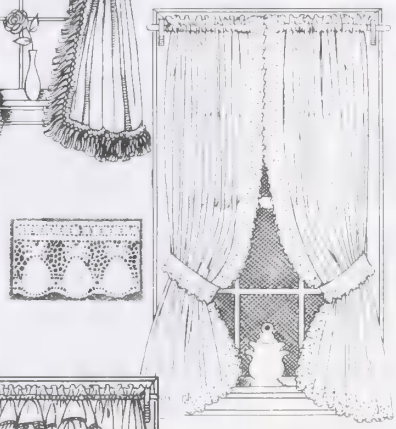
Pearson McKay 108 N. State, Suite 201A, Orem, UT 84057

Country Curtains®



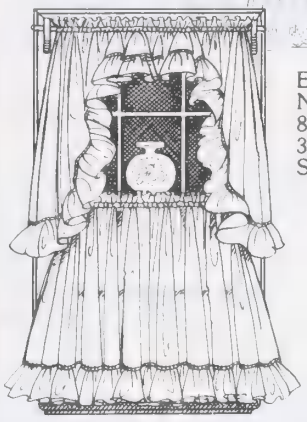
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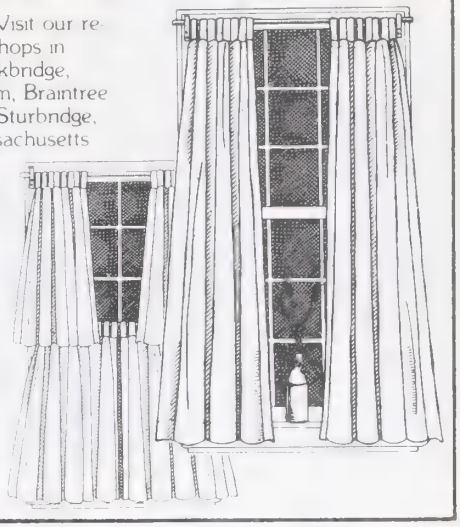
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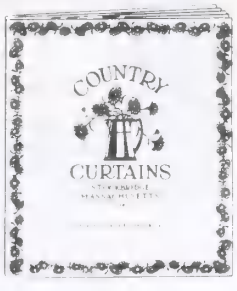


EXTRA WIDE RUFFLES . . . for a truly charming look. Natural or white cotton/polyester permanent press. 82" wide per pair. 5" ruffles. 20" or 24" long, $12 pr; 30" or 36" long, $14.50 pr; 40" or 45" long, $16 pr. Swag, 38" by 86", $14.00 pair.

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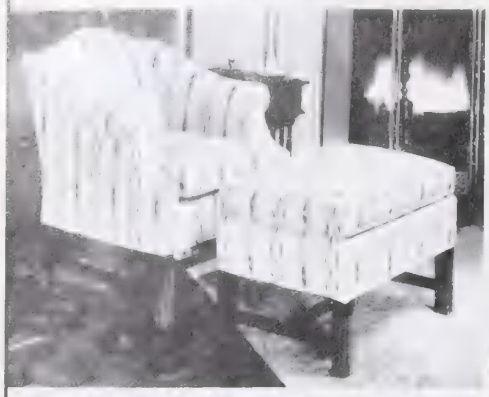
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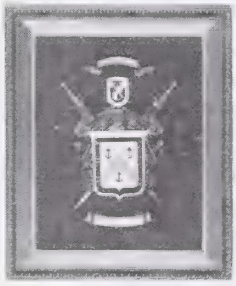
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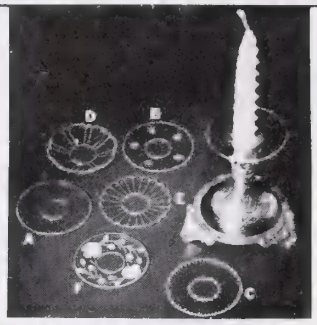


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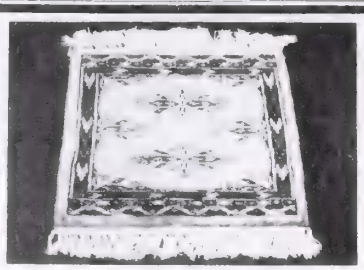
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72"	96"	20.00	22.00
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Above sizes available in solid poly/cotton fabric. Send 50¢ for brochure. Hard to find size shower rod brochure also available for additional 50¢

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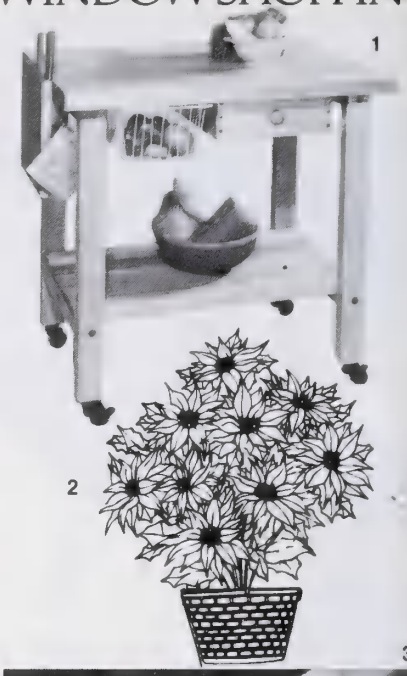


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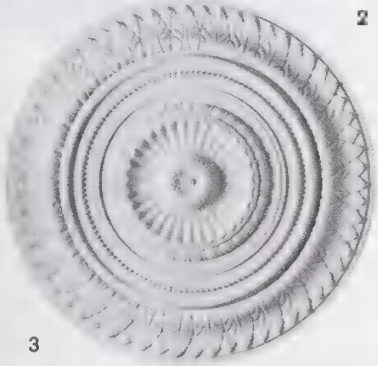
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3

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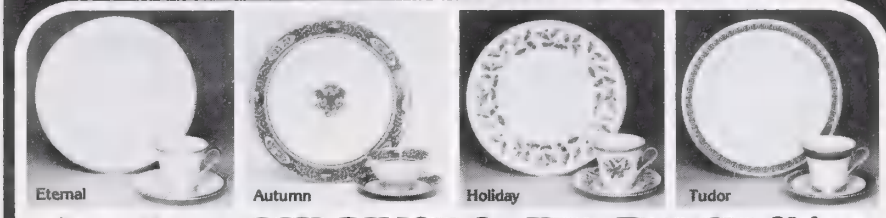
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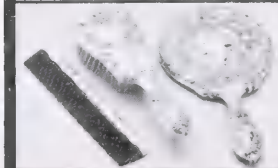
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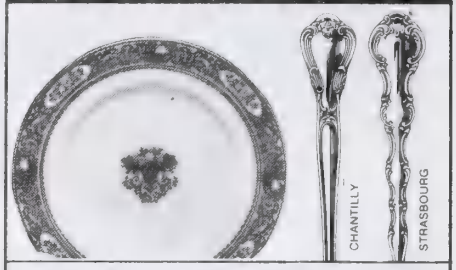
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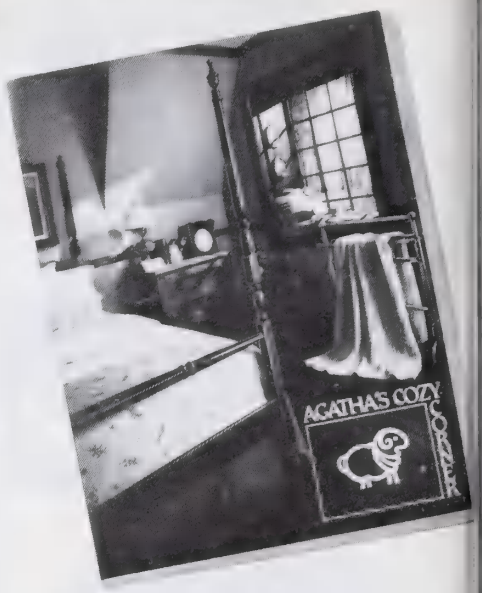
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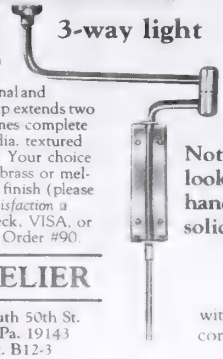
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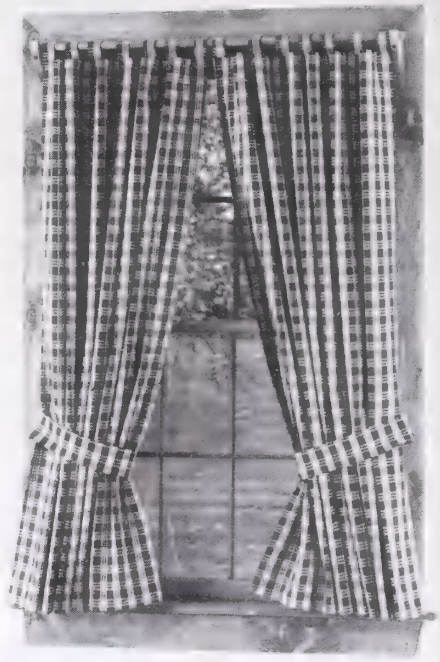
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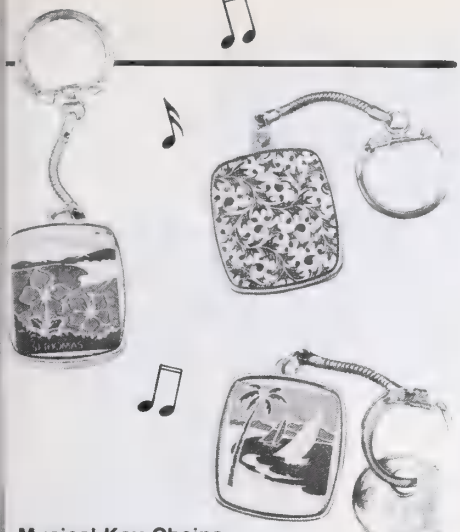
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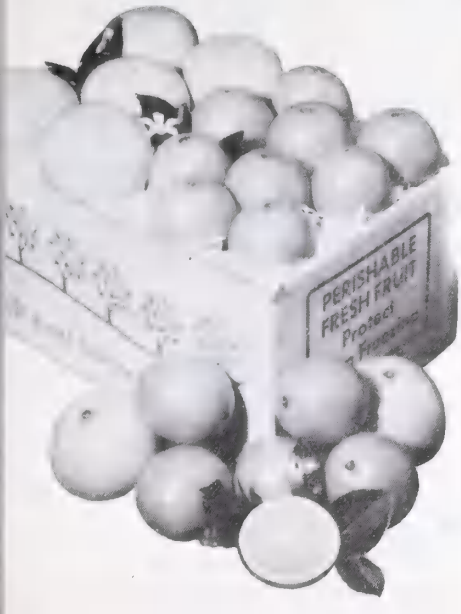
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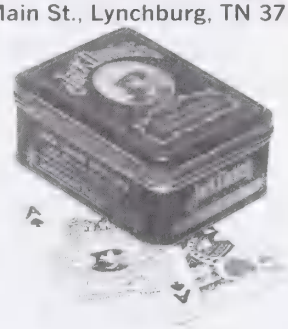
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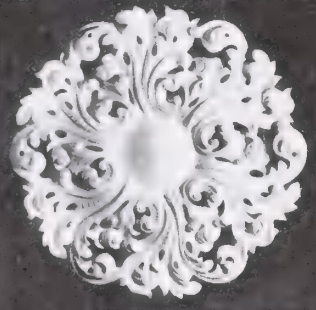
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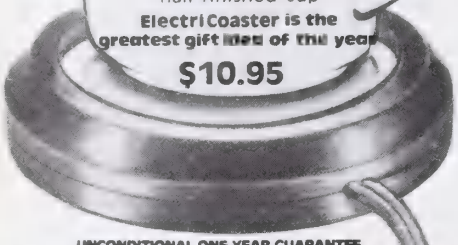
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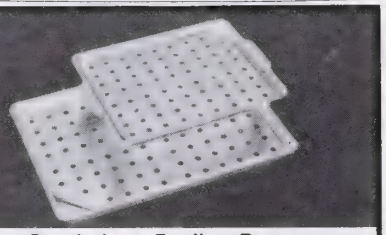
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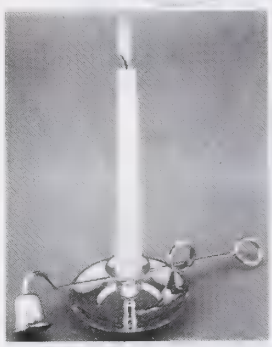
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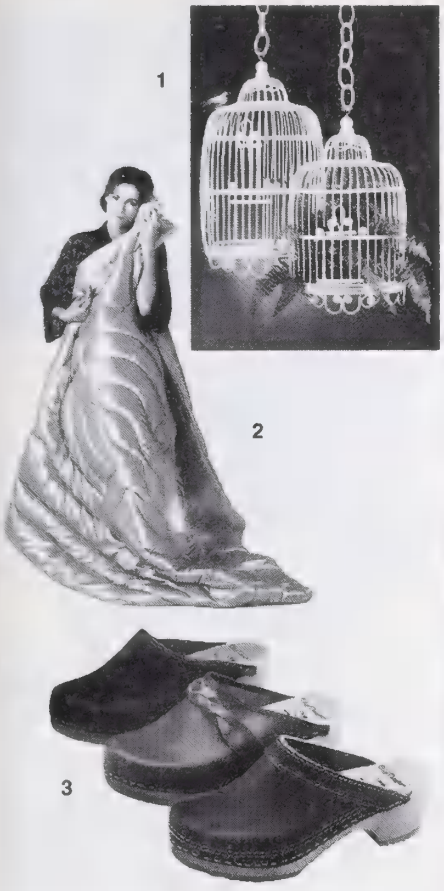
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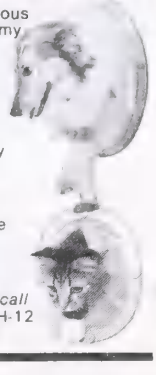
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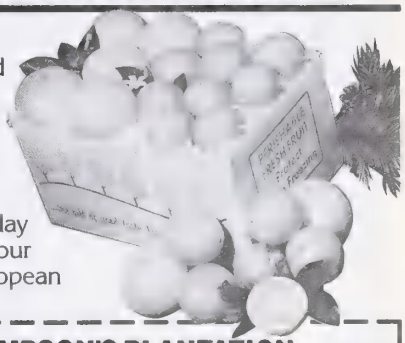
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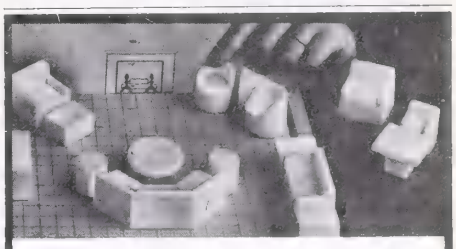
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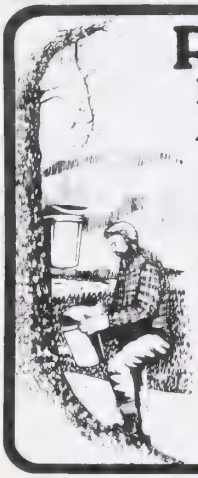


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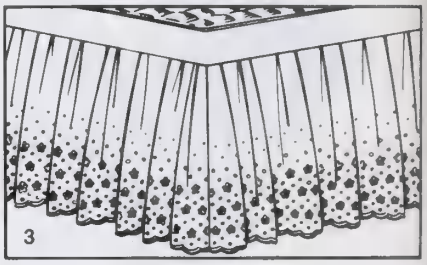
WINDOW SHOPPING



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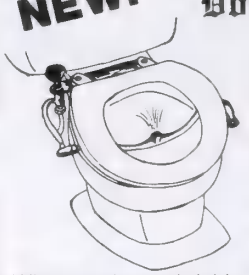
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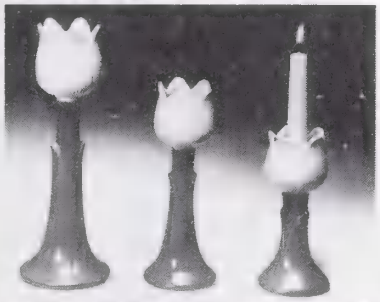
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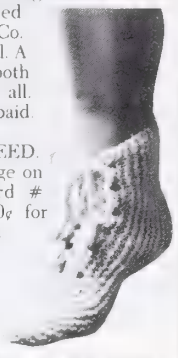
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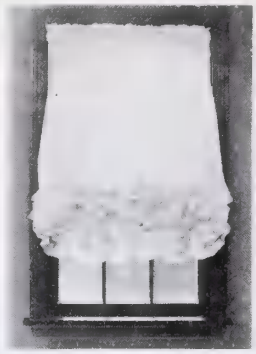
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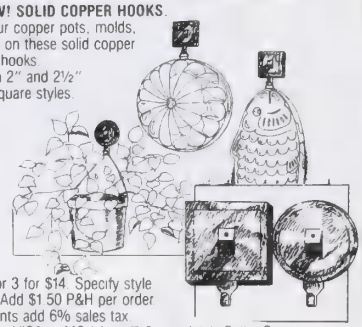
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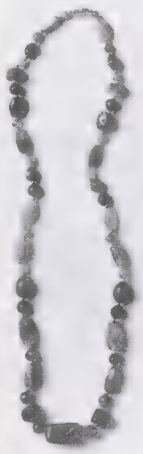
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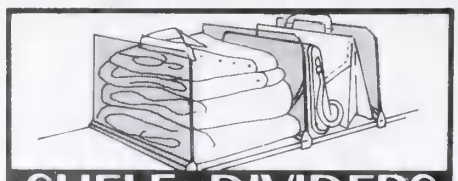


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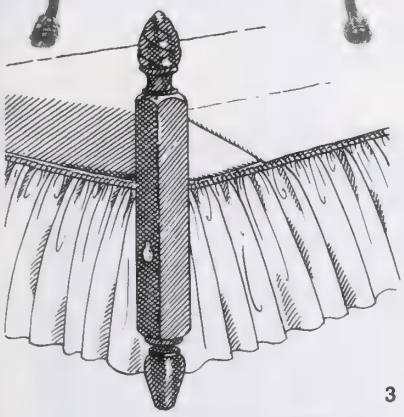
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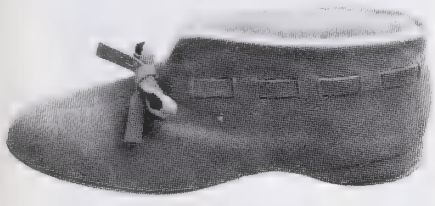
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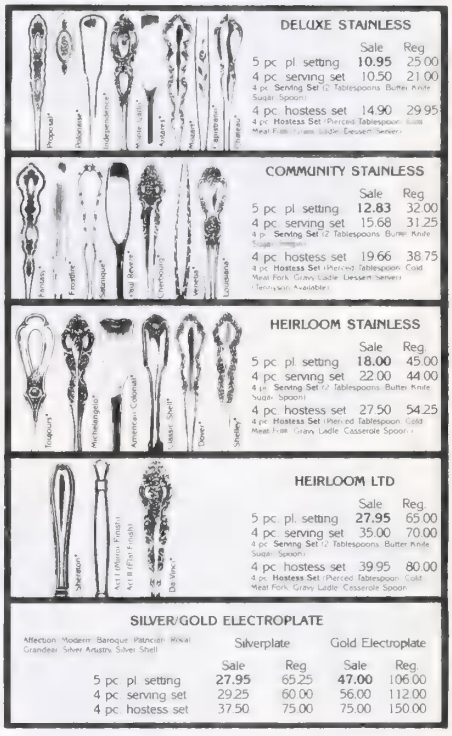
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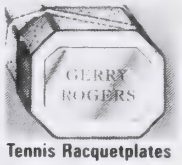
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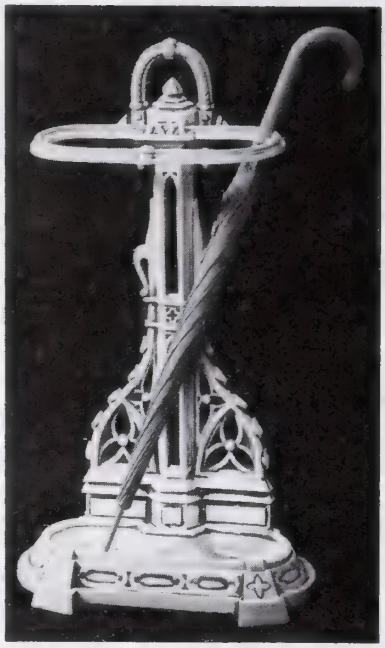
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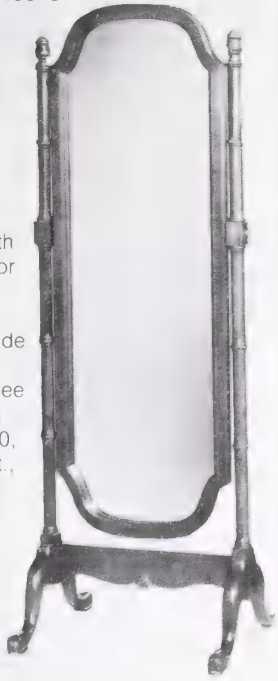




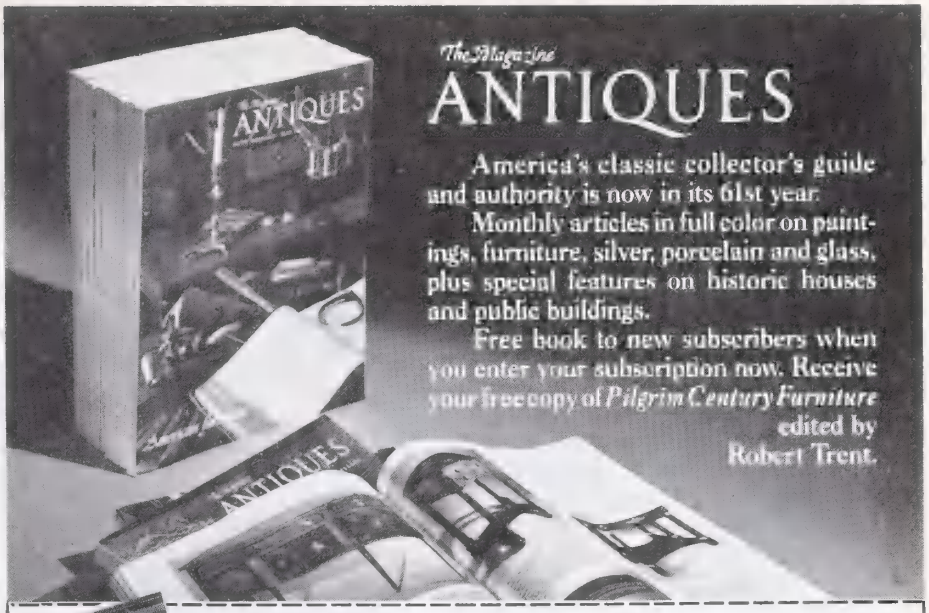
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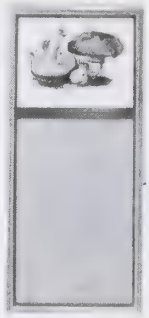
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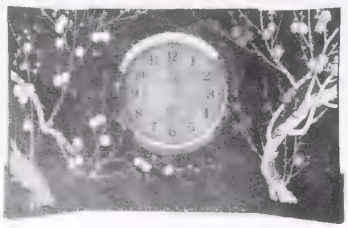
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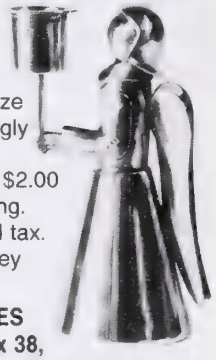


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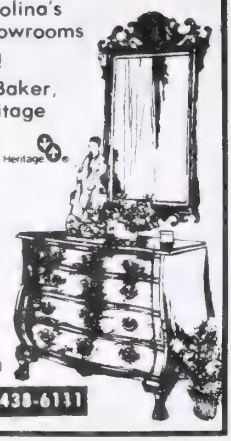
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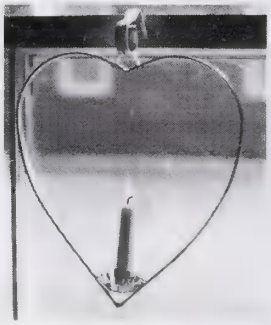
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1



2



3



4

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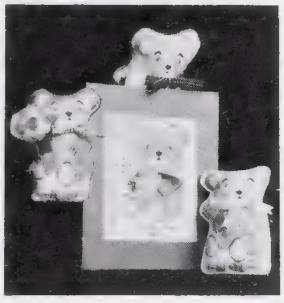
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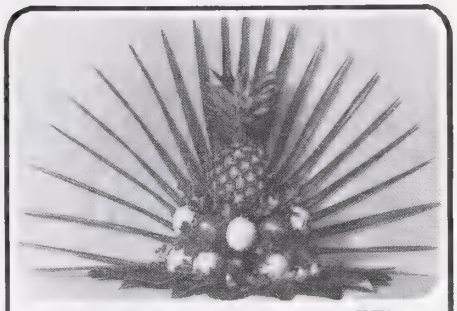


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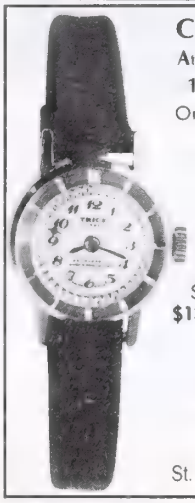
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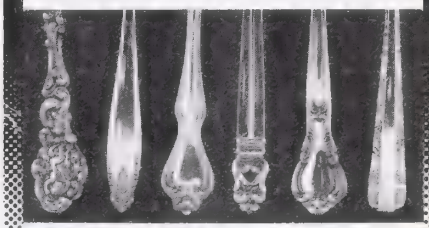
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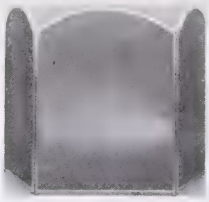
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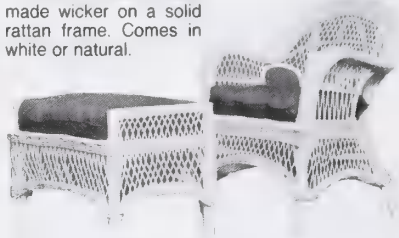


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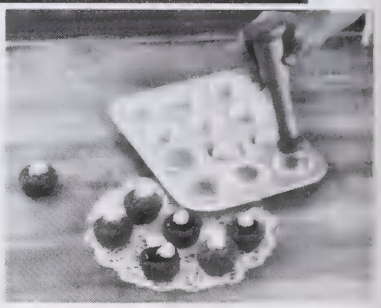
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1 Safety Pool Covers snap on with stainless steel tension springs which lock securely in place, can't be removed without key rod. Strong enough to support adults. Keeps out debris. Custom made for your pool, reasonably priced. For free info write Meyco Products, Dept. HBE, 225 Park Ave., Hicksville, New York 11801

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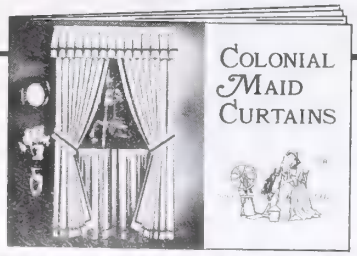
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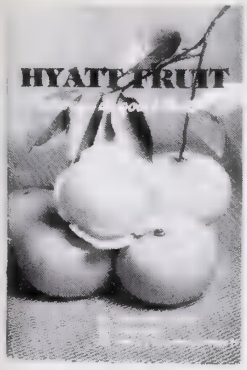
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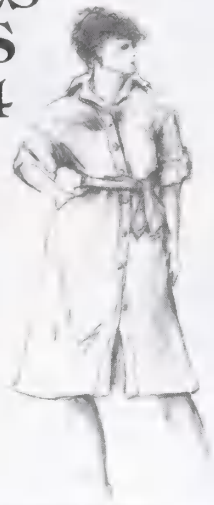
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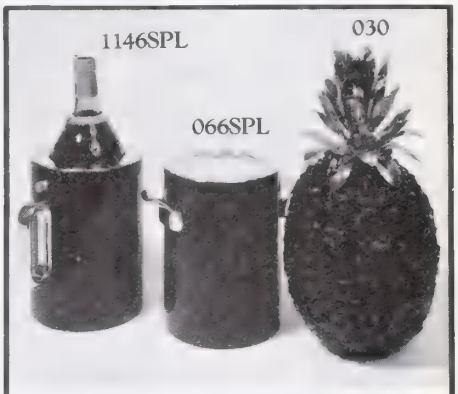
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